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CONTENTS FOR OCTOBER 1953

No. 1

TYPES, STEREOTYPES, AND ACTING IN FILMS	Arthur Knight	1
WHY MODERN POETRY	Paul Engle	7
COMIC RESOLUTION IN FIELDING'S <i>Joseph Andrews</i>	Mark Spilka	11
WRITING AS PROCESS	Barriss Mills	19
LET THE TEACHER SPEAK	Hoyt Franchère and Carl Dahlstrom	26
THE PROBLEM OF FACT AND VALUE IN THE TEACHING OF ENGLISH	Morton W. Bloomfield	33
THE ARGUMENT OF MADISON'S "FEDERALIST," No. 10	Mark Ashin	37
ROUND TABLE		
Prospective English Teachers Judge Good Usage	W. S. Avis	46
A Follow-Up Study of Graduate Teaching of English	George N. Dove	47
"Teaching the Research Paper"—Continued	Barbara Alden	48
English for Foreign Students	Sister Mary Madeleine	50
LETTERS TO THE EDITOR		53
CURRENT ENGLISH FORUM		55
REPORT AND SUMMARY		57
NCTE PROGRAM AT LOS ANGELES MEETING		65
NEW BOOKS		69

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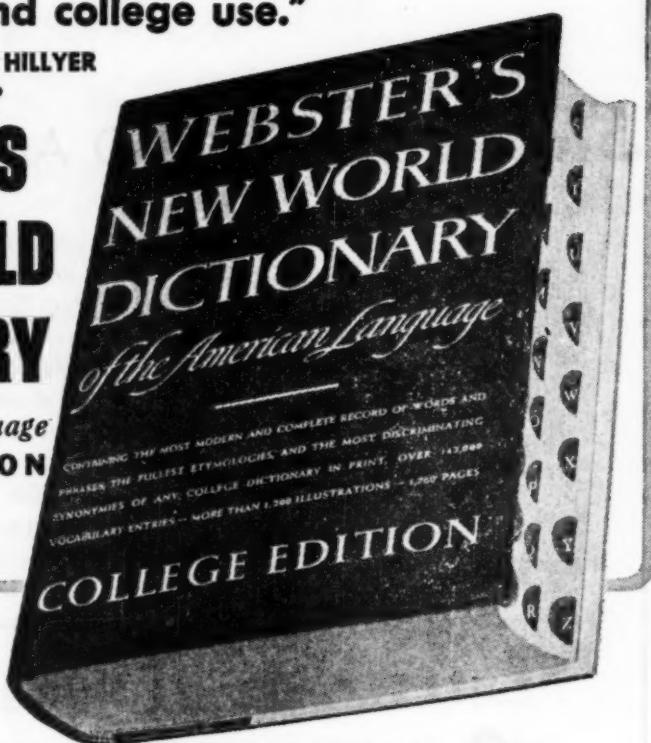
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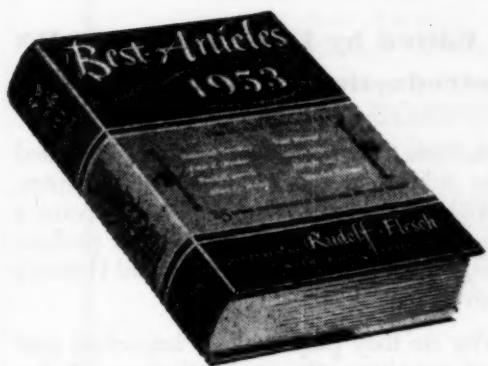
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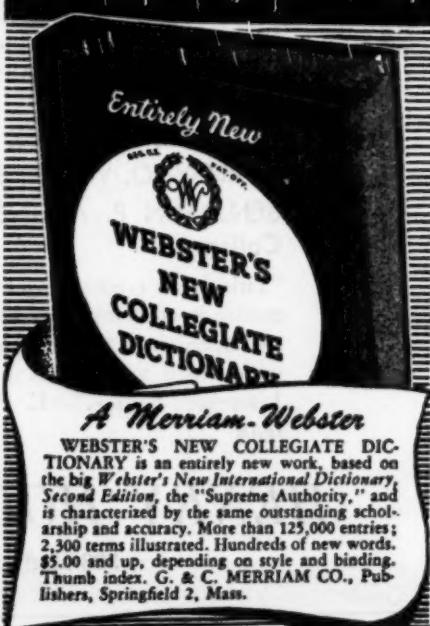
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COLLEGE ENGLISH

Volume 15

OCTOBER 1953

Number 1

Types, Stereotypes, and Acting in Films

ARTHUR KNIGHT¹

INCREDIBLE as it may seem, there was a time when the movies existed without stars. For more than a decade after films were born, pictures were recognized by the companies that produced them—Biograph, Vitagraph, Edison—or, by the more discerning, through their directors—Griffith, Porter, even the French Georges Méliès. The players themselves remained anonymous, some by choice (a motion-picture appearance was considered degrading by most professional actors—a last resort when all else failed), more importantly because the producers calculated that any effort spent in building up a name might endanger the price structure of their industry. They might have to pay their actors more than the customary \$5.00 a day.

It was the public itself that created the star system. Audiences began to discover that most Biographs featured a pretty little girl with long golden curls. They called her "Little Mary," after the name generally given her in the stories. The buxom beauty in the Vitagraph productions became, quite simply, "The Vitagraph Girl." And "Broncho Billy" was singled out by young and old alike as the

first Western hero. Gradually, out of the repertory companies that each studio established for itself, types began to emerge—the handsome leading man, the flat-footed comic, the villain with his fine airs, the golden-haired heroine. But the public soon wanted to know who its heroes were, the names of the pretty girls who won its heart week after week in their ten- or twenty-minute melodramas. The companies were barraged by letters of inquiry into the identity of the new favorites. The letters went unanswered.

One shrewd showman, however—Carl Laemmle, who directed the destinies of Universal Pictures for so many years—guessed that this public interest in personalities could be turned to advantage. He engaged the services of the anonymous "Biograph Girl" and, amid suitable publicity, introduced her as Florence Lawrence. The star system was born (and, it might be noted, the word itself was born almost simultaneously). Miss Lawrence made her debut under her own name in 1910. By 1913 few of the companies had not acceded to popular demand—prodded by their own actors who threatened to work elsewhere if they could not drink the heady, profitable mead of personal publicity at their own

¹ Film critic, *Saturday Review*.

studios. Two years later, the star was a dominant factor in the film industry, a position that has been but slightly altered since that time. "Famous Players in Famous Plays," one successful company called itself and forthwith began to ransack the stage for names and properties to live up to its grandiose title. The enterprising Samuel Goldwyn brought from the operatic stage Mary Garden and Geraldine Farrar to star in his silent spectacles.

The odd thing is that the great names of the theater meant little to the movies. Some doting parents in the nickelodeon era, when movies were still considered déclassé, exposed their children to culture by taking them to see Sarah Bernhardt in *Queen Elizabeth* and similar uplifting enterprises; but the true movie star was created by the audiences, not by the producers. Between 1915 and 1920 virtually every great name on the stage—Mrs. Fiske, Pavlova, even Caruso—flirted with immortality through celluloid only to withdraw, sadder but richer, to their proper element. On the other hand, this great dragnet that the early film producers had flung over the theater did scrape up a number of relatively obscure young actors who, lured by the promise of a modest but regular weekly pay check, went to work for the movie companies. Among the more successful of these was a sad-faced young actor in Shakespearean repertory, leading man to Julia Arthur and Modjeska, who was quickly transformed into that prototype of all strong, silent Western heroes, William S. Hart. The comedian in a touring British music hall turn was offered \$125.00 a week to join the Keystone Company—but the management wasn't certain whether his name was Caplan or Chaplin. A breezy juvenile from the Broadway stage, Douglas Fairbanks, was

signed by the Triangle Corporation, distinctly a lesser plum in a pie that also contained Sir Herbert Beerbohm Tree, Weber and Fields, DeWolf Hopper, Billie Burke, and Frank Keenan.

What happened, of course, is that Hart, Chaplin, and Fairbanks, and all the others who permanently deserted the stage for the studio, discovered that there was a very special kind of acting required by the camera, a technique quite different from anything they had ever known before. The successful were those who modified and adapted their styles to movie requirements. But the great ones, the established names in the theater, persisted in performing as if they were still behind the footlights at the Empire or the Lyceum. Even granting the relatively uninhibited acting permissible in the movies of those days, their gestures were still too broad and emphatic, their facial contortions too absurd, their manner too grand for the average movie patron. They were playing for the gallery instead of the little black box a few feet away. And, it must be admitted, there were some few aging juveniles and matronly ingenues who failed to pass the searching scrutiny of the camera lens. By 1920 the noble experiment of importing famous players in wholesale lots had been abandoned by the studios, and most of the importees had returned to their legitimate bailiwicks. Not until 1929, with the advent of sound, did the studios again raid Broadway with such reckless abandon.

Two fundamental differences set movie-acting apart from acting in the theater: one is the manner in which movies are produced, and the other is film technique itself. Although the two are closely related, it might be well to consider them apart for the moment. A play is present-

ed, and generally rehearsed, all of a piece. At any rate, before too many days have passed, each actor knows his part in relation to the play as a whole. Rehearsals pass from Act I to Act II to Act III before touchups are applied to individual scenes. When the play is finally presented, the actor may be called upon to sustain his characterization for two or three hours a night, but there is a continuity to his work; it has a beginning, a middle, and an end, a logical progression that he follows and feels at each performance. For those few hours he builds his role, even lives his part. But once the curtain comes down, the character disappears completely until the next show.

Movies, of course, are made quite differently. Their actual shooting time may extend over a month or more. And never are they shot in orderly progression from the first fade-in to the final clinch. No one in Hollywood feels that this might not be an ideal way to make a picture, but to produce a film economically any number of additional factors must be taken into consideration. It is the job of the assistant director to juggle all these factors—star availability, the allocations of studio time, how to group the crowd scenes most economically, and, if possible, how to get through all the scenes with the higher-priced players in the least number of days. He breaks down the script, not in terms of the actor's problem, but in terms of the most efficient production schedule. And if \$500,000—or even \$5,000—can be saved by shooting first the middle, then the ending, then the opening scene, that is the way the schedule is arranged. In actual practice, the scrambling is far more intense than this, with separate fragments of even the same scene being taken days or even weeks apart. And there have been instances where no one, not even

the writer, knew precisely what the ending would be when the initial sequences were already before the camera.

Naturally, this creates a certain difficulty for the actor. He is called upon to play a scene, or a fragment of a scene, often with only the sketchiest knowledge of its relation to the completed picture. He is called upon to create a characterization on occasions when the details of that character have yet to be clarified in the author's own mind. In any case, almost invariably it is the director who carries about the complete knowledge of how everything fits together. Rare indeed is the film—so rare as to make news—that is rehearsed before it goes on the floor, the film in which at least the principals are completely familiar with their characters and their relation one to the other.

Something more than acting, in the theater's sense of building and sustaining a character, is clearly called for in motion pictures. And part of that extra quality is to be found in film technique itself. As early film theoreticians like Eisenstein and Pudovkin pointed out years ago, the film actor is no more than one element in the completed picture. His image, photographed on a strip of film, is commingled by the editor with hundreds of others—a flower, a busy street, a steamboat departing, a cocktail glass. The emotion associated with the inanimate object colors, even clarifies, the mood of the actor as conveyed on the strips immediately preceding and following the insert.

To illustrate this, Pudovkin once conducted an interesting experiment. From a completed film he extracted a strip containing a practically immobile closeup of the actor Mozhukhin. He inserted this into another film, followed immediately by a closeup of a plate of soup. Later in the film he used the same shot of Mozhukhin.

khin joined to a scene of a dead woman in her coffin; and still later he joined it to a shot of a little girl playing with a teddy bear. The audience marveled at the virtuosity of Mozhukhin's performance, his range and subtlety—his pensive glance at the soup, his deep sorrow over the dead woman, the little smile that touched his lips as he gazed at the child. The public acclaimed the acting; Pudovkin went on experimenting with the techniques of putting a film together. He searched for what he called "plastic material," the most appropriate visual references to create and sustain the emotional content of a scene. The actor to him was no more than incidental.

Indeed, so very incidental is the actor that the director can decompose him at will, concentrating solely on the cigarette held nervously between his fingers, the slump of his shoulders as seen from the rear, his stumbling footsteps on an icy sidewalk, if these will more fully project the emotional tone of a scene than a grimacing closeup and a line of dialogue. The camera's unique ability to frame off the most significant detail of a scene and present it from its most significant aspect often reduces the actor in this way to a mere thing, simply another object to be manipulated by the director and his editor, another bit of "plastic material." Alfred Hitchcock once summarized, inelegantly but expressively, the typical director's point of view: "Actors are cattle," he said.

Naturally, the director likes to believe that the final picture is his creation alone. Yet few are so utterly egoistic as to believe that their name on the credit sheets is what brings audiences into movie-houses across the nation—or across the world. Perhaps a dozen directors are known by name to the average movie-

goer; of them less than half actually mean anything when it comes to selling tickets at the box office. But their actors—their "cattle"—are known, loved, and revered wherever movies are shown. In our democratic United States stars are treated like royalty. Elsewhere they become veritable gods. A Chaplin, a Garbo, today even a Marilyn Monroe, can so affect audiences as to induce a mass hysteria. The characters that they have created on the screen become accepted as an extension of their true personalities. And woe betide the artist who would disabuse his public of that fact! No small part of Chaplin's recent troubles are due less to the unpopularity of his political views than to the one-time popularity of the man himself. Audiences did not want their favorite funny man to think. Ingrid Bergman, the screen's epitome of pure love, lost vast sections of her fans after her sensational affair with Roberto Rossellini, the noted Italian director. But Rita Hayworth, the screen's epitome of *impure* love, lost none of her following after her no less sensational affair with Aly Khan—for its equally sensational denouement.

It is here that we find a most significant clue to the nature of film-acting. Technique to one side, the successful actor is the one who can suggest on the screen a complete, living personality. Out of the thousands of individual shots that together make up a single feature-length film, shots lasting an average of only twenty seconds, there must emerge a single, integrated, recognizable human being. It is scarcely an accident, considering how movies are made, that this character tends to be the same in picture after picture. No matter what the director may choose to believe, a Clark Gable film is a Clark Gable film. Gable's self-confidence, his virility, his brusque humor, are evident in every role he plays.

The unsuccessful Clark Gable picture is the one in which the starring role has not been written to capitalize fully on Gable's screen personality.

One can examine each of the box-office favorites over the years and find the same law in operation. Each star has a handful of adjectives to describe the kind of role he plays best: Bing Crosby—genial, folksy, sentimental; Gary Cooper—easy-going, even shy, until he is pushed; Greer Garson—lady-like, intelligent, true-blue; Humphrey Bogart—tough, devil-may-care, a clouded past; Joan Crawford—hard, sophisticated, but a sufferer. Given a script that utilizes these highly specific character traits, each can turn in a capable enough performance. When the script utilizes them naturally and to full advantage, an outstanding performance often results—Crosby's in *Goin' My Way*, Cooper's in *High Noon*, Garson's in *Mrs. Miniver*, Bogart's in *The African Queen*, Crawford's in *Mildred Pierce*. Unfortunately, the studios are also aware of this fact. If they have a story that might make a good Gary Cooper picture, they may very well change the central character a bit—or a good bit—to make it fit more snugly to Cooper's special qualities. The result is stereotype, deadly to both actors and the film itself.

But this abuse of type-casting, prevalent though it be, does not alter the basic correctness of the process for motion-picture purposes. Documentary directors have repeatedly demonstrated that no actor makes as convincing a steelworker as a real steelworker; and today in Hollywood men like Elia Kazan and Fred Zinnemann—and in Italy, De Sica and Rossellini—make it a practice to cast subsidiary roles with nonprofessional types. The stars, as *professional* types, are similarly incorporated by the skilled director into his narrative. They become

"plastic material" which he can shape and mold at his discretion. Considering the basic ability of many a star performer, this is an especially sound procedure. It is also a partial explanation of why so many of our actors will shine in the hands of one director and appear completely wooden when handled by others. The director with a reputation of being "good with actors" is generally the director who knows how much he can elicit from his performers and how much he must suggest by artifice, by the use of film technique.

In addition to the star performer, however, the motion-picture medium over the years has developed a handful of highly skilled virtuoso players sufficiently protean in their abilities to rise above both type and stereotype. Garbo, Chaplin, Bette Davis, Alec Guinness, and, of the younger crop, Richard Widmark and Jean Simmons—each seems able to suggest a life that extends beyond whatever film he is appearing in, a life that began before the introductory titles and will go on after the film is over. The parts they play are surcharged with emotional overtones, frequently suggesting depths in the character untouched by the screen-play. And though type-casting inevitably has claimed them all from time to time, pictures fitted to the stars instead of the other way around, the mediocrity of a role is invariably accepted as a challenge by these performers, an opportunity to add new feathers to an old hat.

Certainly, few stars have had more old hats handed to them than Bette Davis. Yet throughout her long career (she entered films in 1930) she has waged a constant, and generally successful, struggle against being typed. True, she has repeated more than a few times her cold, self-centered Mildred in *Of Human Bondage*, the role that brought the first full

revelation of her talents. But always there were new insights into the character, new facets to be explored, as in *Bordertown*, *Jezebel*, and, more recently, *Beyond the Forest*. It is never Bette Davis playing the same old role, but a new personality being created from the ground up by Bette Davis. And in between these roles have come a great gallery of memorable portraits—the mad Carlotta of *Juarez*, the courageous wife of *Watch on the Rhine*, the calculating Regina of *The Little Foxes*, the mercuric Margo Channing of *All about Eve*. In each of these the actress has submerged herself, even transformed herself physically in the process of developing a new identity. (Chaplin strikingly displayed this same rare ability in the series of guises he invented for his *Monsieur Verdoux*.) An act of creative imagination that must be sustained over a long period of time, it is only possible where the star's influence and control over a picture approximate that of the director.

Alec Guinness is another whose ability to transform himself physically to meet the demands of virtually any script is little short of extraordinary. His gnarled, malevolent Fagin in *Oliver Twist* was no less remarkable than the exuberant youthfulness of his Denry Machin in *The Promoter*, or his prissy, middle-aged bank clerk in *The Lavender Hill Mob*. But in Guinness we discover always, disturbingly, the personality of the performer peeping out through the character he has created. Disturbing not because the personality is in conflict with the role, but because Guinness himself always seems to promise more than the character he is playing. There is mischief in the man, a mischief that springs from profound sources, something almost otherworldly. It touches every role he plays; but only once to date—in the early, relatively un-

successful J. B. Priestley film, *Last Holiday*—has the character portrayed itself embraced this elusive quality. For Guinness, of course, it was a triumph of acting over material, yet particularly memorable because here the material came so supernaturally close to the actor. More than any other film star, however, Guinness has the ability to merge his identity with whatever role he is performing—but it is a process of merging, not submerging.

In the work of such true artists as these, screen-acting may be seen at its best, the creation and projection of a complete personality, a believable human being that is not the personality of the star himself—not lovable old Spencer Tracy, not rugged Burt Lancaster, not pouty Lana Turner—but an equally vivid "Denry Machin" or "Sidney Stratton," a "Regina Giddens" or "Margo Channing," a "Monsieur Verdoux." Pudovkin spoke of this quality as "transmutation of self," in contrast to the "direct manifestation of self" that characterizes most film-acting. The "direct manifestation of self," or at least of a recognizable film personality recurring in picture after picture, is something nurtured by most film companies today. They call it "building a star," and they see to it that their star's virtues and graces are buttressed both by the stories in which he appears and by the stories that appear about him in fan magazines, the daily press, and radio and television interviews. Even the products that he endorses so enthusiastically in the advertisements must be "suitable," in keeping with his screen character. A photogenic face, an attractive physique, an agreeable speaking voice—these are appurtenances enough for a star buildup, should the studio be so inclined.

But "transformation of self" is the

work of the individual actor. He undertakes it alone, often against the expressed wishes of his studio. It is a kind of non-conformism, a break with the pattern that may even result in the actor's being branded as "difficult" and refused work. "Difficult" the actor is who believes that simply by exchanging one type for an-

other he can become a better actor. For great film-acting is achieved only by those few who, once they have mastered the actor's art, are then prepared to master the art of the film, to participate fully in the creative effort of breathing life into moving shadows on a white sheet.

Why Modern Poetry

PAUL ENGLE¹

For many readers the modern poet (the tough, obscure, ornery, night-wandering poet) sounds like a cat yowling in the backyard. There must be something wrong with him or he wouldn't make *that* kind of noise. All too often the honest reader's reaction is to throw something, usually the poet's book.

Modern poetry, different as it may be from Tennyson, is the voice not of an animal but of a man. He is a real person who has walked down the streets you have, driven over the same highways, and flown in the same planes (not as often, since there's no pay in poetry). And he has done these with the usual excitement. His poems are ways of telling you what he has seen, and what he has seen is the modern world in all its power and horror and fulness and wonder. The old word for what the poet saw was a good simple one, "vision." Vision like 20-20. Vision like what the eye of memory sees roving over the past. Vision like men who saw, looking up, either the plainness of simple daylight or bright angels crowding the astonished air.

One of the complaints about modern poetry is: Why doesn't the damn fool

come straight out and say what he means instead of writing as if he wanted to keep a secret? That is a sensible question. It has many answers.

Think of a movie. A man is seen walking out of a house. He stops to light a cigarette. At the same instant a whistle blows from another part of town. The man's face shows fear or anticipation or sentiment or shock, as it is obvious that the sound of the whistle has reminded him of other places and events. With the easy glide of a camera the scene shifts to the place of the whistle, which may be a factory where he will soon be working. Or it may be no definite place at all but simply a sound which is like one he remembers from childhood. Or it may be a terrifying reminder of a sound he heard when he murdered a man for hate or money. As the camera moves, we move with it and do not feel that we are being fooled. We accept the abrupt transition from place to place without asking to be shown all the streets between. That is one of the things modern poetry does: it leaves out many of the old connecting lines which led the reader gently from one idea to another.

Much modern poetry is a succession of

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details with no obvious links between them, like a sequence of stills taken from a film. The reader is asked to fill in the line of the story from his own mind. The poet's job is to make the details so hard and sharp, so dramatic, so rich in hints, that they express more than a plain statement. This is nothing new in poetry: Shakespeare and Marvell, for example, are full of such ways of letting the poem suggest more than it states, and thus meaning more than any blunt remark could mean, because the reader can add to the weight of experience which the poet put into the poem all the weight of his own experience.

This is the way that T. S. Eliot meant when he talked about poetry using objects which suggested states of mind. In his poem "The Love Song of J. Alfred Prufrock" he has walked through the turning streets of London in a state of self-doubt, thinking about a party which he is too timid to go to and about all the parties he has attended where the eyes of others seemed to pin him to the wall as if he were an insect. He thinks of the arms of a woman and of the faces of men looking out of windows. With no transitional line, and no warning, no comment, Prufrock suddenly says:

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

A crude paraphrase of what those lines actually mean at that point in the poem would be: I should not be a man walking through streets where millions of other people walk, in the light of day or at least visible in the illuminated night, or a man going to parties where others will drive me into a corner with their talk or their eyes. I am too shy for all that. I should not be a human being with all this sensitivity. I should have been one of the lower forms of animal life, one with a rudimentary nervous system, one which

moves backward or sideways, always away from any suspicious objects it sees, deep down where the water is so dark that one is barely visible and there is perpetual cold but which I do not mind, for I can hardly feel it. In brief: I am too fainthearted for the ordinary incidents of this world.

The dramatic force of the claws scuttling is far stronger than the prose explanation I have given, even though this may be clearer and easier to grasp immediately. But the claws are objects rich in association and they carry the emotionally suggestive quality which is what all poetry must have.

Modern poetry is full of things which many readers never saw in verse before: a brickyard, the evening compared to a patient etherized upon a table, politics, rats on a city dump, the terms of psychology. To the modern poet there is nothing in the world which cannot be put into poetry as long as it can move the reader. For the purpose of poetry is not to provide a soft bed for the tired reader to rest in when he hasn't the strength to do anything more energetic. The purpose of poetry is to expand and intensify your sense of life by giving you examples of one man's look at the intensities of his own life as the intelligence in his head has ordered them into the shape of the poem.

Poetry comes not out of a vague "inspiration," as the old Greek Plato thought, arguing that you couldn't trust a poet because when he wrote he was out of his head, simply writing down automatically what he heard whispered to him from far away. Today there are still those who look at poets as if they were drunks babbling effortlessly in rhyme, and it's nice work if you can get it, but no self-respecting man would take it. This is dead wrong, for it assumes that the writing of poetry is not a conscious activity. The strange truth about poetry,

the source of all that makes it a live and human art, is this: it comes both out of the remotest depths of the mind, for no reason that can be surely found, and out of the reason itself, openly and by the conscious use of the brain. Always it is this combination of the "subconscious," bubbling up into the poet's hands, and the conscious intelligence working on these materials, which may come from recollections of events or emotions which happened many years before, or may be an idea or a stone touched or a feeling of love or hate from the previous hour. T. S. Eliot says that poems sometimes begin in his mind as no words at all but as a musical phrase which gradually associates with itself attitudes and words which are appropriate.

If poetry does come out of everything that happens to a man, out of his hands and feet, his memory, and his glands of internal secretion, then poetry can attempt to express any experience whatsoever. Modern poetry has tried to do so, in poems, especially some of the French poems of the late nineteenth century, which mock at conventional opinions. For fear of being sentimental, many modern poets use irony, holding back with humor or sarcasm from expressing the entire emotion. Experience today is very complex, and one effort the poet makes is to acknowledge that complexity in his poems. He must put in not only the straightforward feelings but also their opposites. He must be able to say: It's a fine thing for two people to be wholly in love, but there are some ludicrous aspects to it also. An example is a couplet, unfairly taken out of its place in the poem, by John Crowe Ransom:

Predicament indeed, which thus discovers
Honor among thieves, Honor between lovers!

Archibald MacLeish has said in a famous stanza:

A poem must not mean
But be.

He did not intend to argue that a poem must not have meaning but rather that the poem must *be*, in all its images, its rhythm, its tone of irony or pure emotion, its use of concrete details, the thing which it wishes to communicate. Phrased differently, one might say that all the parts of a poem added together equal the meaning, which may never be stated at all. This is another reason for the difficulty of modern poetry. In the nineteenth century much poetry was written in which the poet presented a situation and then made a comment on it or proved a moral. Summed up too briefly, the twentieth-century poet often presents a situation, or even a set of objects which stand for a situation, and hopes that by making his presentation dramatic enough and suggestive enough, it will unavoidably bring the reader to a state of mind rather like that in which he would be if the complete significance of the situation had been pointed out to him in a final moralizing stanza. The modern poet feels that he doesn't have to rub the reader's nose in the poem's sense to make him realize that it is there.

This means the reader must work hard. Why shouldn't he? The poet did. But not work only, for the insights into his own life which a reader can get from discovering another man's vision of life will give him a heightened awareness of his own human existence in a way that no formally organized field of study can give him.

There is a further difficulty in modern poetry. Poets of centuries ago could count on their readers having roughly the same set of ideas and religious convictions that they had, but today this is not true. Some poets, like William Butler Yeats, have tried to build a set of attitudes out of history, such as the history

of Ireland, out of legends, out of politics, or out of newly rediscovered religious beliefs. Some have even tried to create myths out of their private experience. The result has been some remarkably rich and beautiful poetry, but its origins in the individual life make it harder for other individuals to understand it. But once the effort is made (and the materials even of a very private myth are, after all, taken by the poet from his own time and his own sources of reading and contemplation, all available to readers in varying degrees), the reader will find that much of his own private life is expressed in another man's language.

Modern poetry lacks most of the romantic qualities of the early nineteenth century. It is written by men and women who have endured the disillusionments of seeing the war to end wars followed by an even greater war, who have seen the crumbling of once-solid walls of faith on which they could lean and take the God-given sun, who have watched the most secret and noble actions of men reduced by psychiatrists to animal instinct or childhood trauma or family neurosis. Yet they have kept their conviction that man, as Pope said, is still the proper study, and not only for mankind but for the poet, for the poet above all. In a sense, modern poetry is one passionate, loving, despairing, courageous, tough, and devoted study of man under the light of eternity, but as that light falls through the prism of the twentieth century.

One last point: The modern poet is not trying to express himself. He is trying to write a poem, which is an art; that is to say, although the sources of a poem are unavoidably in the poet, in all that he has experienced, and in all that he has felt and thought—sometimes without knowing he was doing so—when he writes a poem he tries to get his private motives into the poem in such a way that

they leave him forever and become a separate thing outside him. Art objectifies what was once subjective. To state it differently, because we too hate that jargon of today which permits long words to hide short ideas: Although every poem begins in a living person, it ends in becoming an object in its own right. It is not a dog led by the poet on the leash of his poetic line. It is a work of art (emphasis as much on work as on art) and no longer simply a window through which the shrewd reader can look to observe the inner operations of the poet, the molars of the mind crunching a rare idea, the sympathetic nervous system proving its primitive agility, the glands leering, the shameful drives peeking through a crack in the door of desire.

A line in a modern poem says that it was "as if a magic lantern threw the nerves in patterns on a screen." The poet does not want that. He wants the poem to take the pattern of the nerves and make a pattern of words, and yet not just nerves but every response of which the human personality is capable. The emotion must be controlled, must be given, as it were, a bone of idea to hold it up. And the idea must be suffused with enough emotion so that it does not merely convince the reader but move him.

Modern poetry is a way of contemplating the modern world. A sweet simplicity in that contemplation would be not only superficial but dead wrong. The flower in the crannied wall can still suggest Tennyson's neat summary, but in the light (or should one say darkness) of what the word "fission" signifies today, a split object will have some new overtones for the imagination. Ask your psychiatrist about splits in the mind.

The world you read in poetry is not an imitation of that world but the experience of that world as it filters through the fine mesh of the poet's awareness. This

means that modern poems are really about you, and reading them should be as much a revelation of your own life as a person in the middle of the twentieth century as it should be a discovery of the delight you can receive from an art whose medium you use to buy food and discuss weather, to praise a friend and define a fool.

This density of poetry is one reason for the vast amount of critical explanations about modern poems which are being written today. But it must be remembered that a poem is not a walnut which you can crack and then remove the neat kernel. If you crack a poem, and think what you find inside is the poem, then you crack its life. The criticism may illuminate the poem, but it can only give you enough light to find your own way around it. This is especially helpful today when, if the reader does not grasp the precise tone the poet intends, he will miss the point altogether. This is why irony is so carefully to be looked for, since, if it is present but the reader does not see it, he will think of the poem as absurd or sentimental or merely unpleasant. The modern poet uses irony in much the way that a modern composer uses dissonance—to keep the emotion from overwhelming the structure, to keep from making that ab-

solute commitment of feeling which the situation in the poem does not permit, to prevent the rhythm from establishing a fine rolling Brahmsian swing when something more complex and compromised is demanded.

It is in the nature of our life today that a poem should seem to say one thing while actually intending its opposite. We live opposed. The extremes blind us with light or leave us sightless in darkness. Yet the way is turning. The late poems of older poets, the early poems of young poets, move with the animation of a little hope. They seem to say: This we know, maybe not for sure, but we know. This we see, not perhaps with the round and single eye of the old believer, but with a look like the multiple eye of the housefly which sees many directions, contrary motions, and out of them all believes that it sees human life truthfully.

It is the wish of the modern poem to account for that look in language which is multiple enough to put it down accurately. To that language the reader must bring some multiple talent of his own or he will find in front of him not a well-built wall with doors but only a baffling and impenetrable length of brick by brick by brick.

Comic Resolution in Fielding's "Joseph Andrews"

MARK SPILKA¹

I

THOUGH the night adventures at Booby Hall are among the most memorable scenes in *Joseph Andrews*, many scholars tend to ignore them or to minimize their

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importance. Generally speaking, they pluck the adventures out of context and file them away—out of sight, out of mind—among even more colorful bedroom antics within the picaresque tradition. Thus J. B. Priestley writes:

Such chapters of accidents are very familiar to students of the *picaresque*, and all that need be said of this one is that there is some slight relation to character in it . . . but that it is not enough to make the episode anything more than a piece of comic business of a very familiar type. Smollett could bustle through such rough-and-tumble business just as well, if not better. . . .²

Priestley is right as far as he goes, but he forgets that *Joseph Andrews* is more novel than picaresque tale and that the novel requires special handling. In the picaresque tale there is little or no dramatic connection between one episode and the next, and the critic can lift things out of context to his heart's content. But with the more fully developed novel form he must show how an episode—lifted from a tradition—has been fitted into the scheme of a given book. Certainly this is the proper approach to the escapades at Booby Hall, the last major comic scenes in *Joseph Andrews*—scenes which involve all the major characters in the book and both aspects of the central theme, the lust-chastity theme.

Yet with all this in mind it may still be argued that the Booby Hall affair is a simple comic interlude, or diversion, which Fielding inserted at the most crucial point in the novel to increase suspense and at the same time to vary the fare. On the surface there is some truth to this assertion: the night adventures are sandwiched between the all-important chapters in which the incest problem is first introduced then happily solved. But the argument breaks down before a simple comparison: in the famous knocking-at-the-gate scene in *Macbeth*, the commonplace is used (according to De Quincey) to offset and heighten the essential strangeness and horror of murder; if the "diversion" argument holds true,

the same function should be performed by the bedroom scenes in *Joseph Andrews*; but as any honest reader will admit, these scenes perform precisely the opposite function—that is, they neither increase nor heighten the dramatic intensity of the incest plot; rather, they lessen its seriousness and achieve a special importance of their own. In the next chapter, for example, the company are "all very merry at breakfast, and Joseph and Fanny rather more cheerful than the preceding night"; it becomes obvious that some sort of emotional purgation has occurred and that the resolution of the main plot will be anticlimactic.

All this seems normal enough for a comedy based on character rather than on situation. As Aurelien Digeon points out, "The ending is necessarily the weak point in works of this kind. It is almost always engineered from without; for passions never stop working nor come to an 'end.' "³ Unfortunately, Digeon fails to add here that if passions never stop working, they are sometimes resolved, and that it is the business of a good comic writer to resolve them. In the night adventures at Booby Hall, Fielding has done just that; with the aid of condensed, violent action, he has stood his book on its head, shaken out all the themes and passions, and resolved them through warmhearted laughter. If this interpretation seems far-fetched, its essential soundness may become evident as we pay more attention to the lust-chastity theme, to Fielding's theory of humor, to the role of nakedness in the novel, and, finally, to two of the most comic figures in the book, Parson Adams and Mrs. Slipslop. As for the other relevant characters—Joseph Andrews, Fanny Goodwill, Lady Booby, and Beau Didapper—

² *The English Comic Characters* (New York: Dodd, Mead, 1931), p. 113.

³ *The Novels of Fielding* (London: Routledge, 1925), p. 60.

we need only note here that the first two embody all the natural health, goodness, and beauty which Fielding admired, while the last two embody much of the vice and artificiality he deplored.

II

In order to parody Richardson's *Pamela*, Fielding built *Joseph Andrews* around a central moral problem: the preservation of (and the assault upon) chastity. On the one hand, Joseph Andrews must protect his virtue from such lustful creatures as Lady Booby, Mrs. Slipslop, and Betty the chambermaid; on the other, Fanny Goodwill must withstand the attacks of a beau, a squire, a rogue, and a servant. But as most writers have observed, the scope of the novel is much broader than this. Fielding saw affectation in two of its forms, vanity and hypocrisy, as the "only source of the true Ridiculous," and he hoped to expose these qualities wherever he found them. Accordingly, he also designed his novel along more general lines: three virtuous, good-natured persons—Joseph, Fanny, and Adams—must be thrust through every level of society as exemplars or as touchstones and instruments for exposing vanity and hypocrisy, and, just as important, goodness and kindness, in whomever they meet. Adams will be the foremost touchstone, since his religious position and his personal traits—innocence, simplicity, bravery, compassion, haste, pedantry, forgetfulness—will always pitch him into a good deal of trouble; yet, once in trouble, his virtues will make him stand out in complete contrast to those who take advantage of him. Finally, in his perfect innocence he will always be the main instrument for exposing his own mild affectations.

But, as these remarks indicate, Adams' position is somewhat ambiguous

with regard to Fielding's formula for the ridiculous in humor. Like his predecessor, Don Quixote, he cuts a bizarre figure outwardly, but, at the same time, his inner dignity remains unassailable: as Joseph Andrews tells us, true virtue can never be ridiculed, and we know that Adams, however outlandish, is truly virtuous—so that he stands half within Fielding's theory of humor and half without.⁴ But this theory is, after all, static and reductive rather than organic. Through shrewd analysis Fielding has called attention to the affectations, the *particular* qualities which make men appear in a ridiculous light. But through his admiration for Cervantes he has unconsciously seized on the principle of the *comic figure*—the whole man who is at once lovable and ridiculous, whose entire character is involved in each of his humorous actions, and whose character must be established through time and incident, in the reader's mind, before he becomes "wholly" laughable. To put it in different terms, when someone we know and like is involved in a ridiculous action, then the humor of the situation broadens and quickens to include our identification with and sympathy for that person. A sudden or prolonged juxtaposition of his inner dignity with his outer "awkwardness" produces a state of mixed emotions in us—love, sympathy, and identification, as well as condescension—and this state is released or resolved, in turn, through laughter.⁵ The point can be

⁴ In Book III, chap. vi, Joseph says, "I defy the wisest man in the world to turn a good action into ridicule. . . . He, who should endeavour it, would be laughed at himself, instead of making others laugh."

⁵ Fielding's (and Hobbes's) theory of humor depends upon the reader's feeling of superiority toward the person ridiculed. But in practice Fielding tapped a second psychological source by working upon our sympathies: all of us know how it feels to be misunderstood or defeated, and such feelings

made clearer perhaps through a modern analogy: the amorphous Keystone Cops amuse us (at least they used to) in accord with Fielding's theory of the ridiculous—that is to say, they lose their false outer dignity in falls and madcap fights; yet when Charlie Chaplin puts up a magnificent bluff in the boxing ring (as in *City Lights*), our laughter becomes much warmer and far more sympathetic in quality—Chaplin's bluff may be ridiculous, but the man who bluffs is brave, and we have learned something of this through time, situation, and the development of character; we are prepared, that is, for his simultaneous display of inner dignity and outer vanity in the boxing ring, and our laughter is accordingly that much richer. One Keystone Cop is much like the next, but Chaplin has become a unique and appealing figure in our eyes—and in a similar manner so has Parson Adams. Our respect, love, and admiration for Adams continue to grow through the length of *Joseph Andrews*. And only when his character has been firmly established in our minds (and in the same vein, only when the lust-chastity theme has been worked for all it is worth) can the night scenes at Booby Hall occur. Place these scenes earlier in the book and they will strike us as meaningless horseplay; but at the end of the book we are prepared for them—Parson Adams is now familiar to us as a well-developed

help us to maintain a close identification with likable comic figures—Adams, Quixote, Chaplin. If, as Maynard Mack insists (in *Joseph Andrews*, ed. Maynard Mark [New York: Rinehart, 1948]), we view comedy from the outside, as a spectacle, this is only our conscious point of view; at the deeper emotional level we are actively engaged in the spectacle. Of course, all art demands some form of audience participation at this level, but the point deserves re-emphasis, since, in our current (and much-needed) passion for analysis, we have partially deadened our sense of the unity of aesthetic experience.

comic figure, and his nakedness strikes us with symbolic force.

As a matter of fact the spectacle of nakedness is significantly common (though not always symbolic) in *Joseph Andrews*. Fanny, Joseph, Adams, Lady Booby, Mrs. Slipslop, Beau Dapper, Betty the chambermaid, Mr. Tow-wouse—all appear at one time or another and for various reasons, in a state of partial or complete undress. In the early chapters, for example, Joseph is beaten and stripped by robbers and left on the road to die; when a carriage passes, Fielding "tests" each of the passengers by his willingness to accept Joseph as he is, for what he is—a defenseless human being. And late in the book, when Adams appears in a nightshirt (the usual eighteenth-century equivalent for nakedness), Fielding tests, in effect, our willingness, as good-natured readers, to take Adams for what he is. It should not surprise us, therefore, that a definite symbolic equation between nakedness, on the one hand, and innocence and worth, on the other, occurs in other portions of Fielding's work: Squire Allworthy also appears in his nightshirt, for example, in the opening pages of *Tom Jones*; and in *The Champion* for January 24, 1740, Fielding even cites Plato to the effect that men would love virtue if they could see her naked. This platitude is put to good use in *Joseph Andrews*, though the problem there is to "expose" or "lay bare" both virtue and affectation, often in the same man.

With regard to affectation, Fielding's theory of the ridiculous fits in well with our "nakedness" theme. Affectations are "put on," and it is the humorist's job (or more properly the satirist's) to "strip them off." This much Fielding knew by rote from his earliest published work, a poem against masquerades, to his attack on masquerades in his last novel, *Amelia*:

take off the mask, remove the outer pretense, and expose the "bare facts" which lie beneath—vanity, hypocrisy, smugness. But his chief accomplishment, as well as his chief delight, was to distinguish between a man's defects and his essential goodness; and we think in this respect of Adams, Tom Jones, Captain Booth, and dozens of the minor creations. If a man is good-natured "at bottom," then the problem for the novelist is how to get to the bottom. Fielding usually arrives there by playing off the man's faults against his virtues, as when Adams first cautions Joseph against immoderate grief, then grieves immoderately, like any compassionate man, at the news of his son's supposed drowning. But a more pertinent example occurs in one of the inn scenes in *Joseph Andrews*, when Fanny faints and Adams, in his haste to rescue her, tosses his precious copy of Aeschylus into the fire. Here Adams has literally stripped off an affectation while revealing his natural goodness—the book is a symbol, that is, of his pedantry, of his excessive reliance upon literature as a guide to life, and this is what is tossed aside during the emergency. Later on, when the book is fished out of the fire, it has been reduced to its simple sheepskin covering—which is Fielding's way of reminding us that the contents of the book are superficial, at least in the face of harsh experience. Thus the whole incident underscores the fact that Adams' faults, like his torn, disordered clothes, are only the outward, superficial aspects of his character and that the essential Adams, a brave, good man, lies somewhere underneath; his heart—not his Aeschylus, not his harmless vanity—is his true guide in all things of consequence.⁶

Mrs. Slipslop is another matter. She is usually praised by critics as the well-

rounded comic foil to Lady Booby. But she is something more than this, since her lust for Joseph, and for all manner of men, is more natural and appealing than Lady Booby's hot-and-cold passion. To begin with, Mrs. Slipslop is an unbelievably ugly maid-servant who, after an early slip, has remained virtuous for many years. Now, at forty-five, she has resolved to pay off "the debt of pleasure" which she feels she owes to herself. Though Fielding heavily ridicules her vanity and hypocrisy throughout the book, he also brings out the pathetic strain in her makeup, and at times he even reveals an author's fondness for a favorite creation. Mrs. Slipslop may rail at Joseph, for example, but unlike Lady Booby she will never turn him out into the street; in fact, she saves or aids him on several important occasions; but, more than all this, there is something almost touching, as well as ridiculous, about her faulty speech, her grotesque body, and her foolish dream of becoming "Mrs. Andrews, with a hundred a-year." All in all, she is a comic figure in her own right, as well as a comic foil, and if Fielding deals her a sound drubbing in the night scenes at Booby Hall, he also "deals" her a last warm laugh.

III

Fielding beds down his entire cast at Booby Hall in preparation for the night adventures. Then, when the household is asleep, he sends Beau Didapper off to ravish Fanny through trickery, and the round of fun begins. By mistake, Didapper enters Mrs. Slipslop's pitch-dark room and, posing as Joseph, tells her that

⁶ Consider in this respect what a poor showing Partridge makes as a comic figure in *Tom Jones*; like Adams he is vain, pedantic, and superstitious, but he lacks the nobility of heart which great comic figures—at least in the quixotic tradition—must possess.

the incest report was false, and that he can delay the enjoyment of her charms no longer; then he climbs into bed with her. She receives him willingly enough—her dream come true—but the two of them soon discover their mutual error. Ever-prudent, Mrs. Slipslop now sees her chance to win back her reputation for chastity, which she had damaged through recent conduct with Lawyer Scout; so she hugs Didapper even more firmly, calls out for help, and Parson Adams comes running to her rescue from the next chamber. But in his haste Adams has forgot to put on any clothes, and this action is far more characteristic of him than any we have yet seen in the novel. For Adams has now become his own true symbol: he stands there as God made him, all courage and kindness, with his affectations, his clothes, left in a heap behind him. He is now the naked truth, quite literally and lovably, and he is never more himself than at this moment, not even while throwing his Aeschylus into the fire to save Fanny. He is brave, true virtue on the march now, stripped clean of all encumbrance and far beyond the reach of ridicule—for true virtue, as we have already seen, can never be ridiculed. Of course, Adams is laughable because he is naked and imprudent and we are not; but mainly he arouses those feelings to which we have been conditioned, with regard to him, from the beginning of the novel. For as Fielding and Plato have told us, men will love virtue if they see her—or in this case him—naked. We see him naked now, and we laugh, to a great extent, out of love. But let us return for a moment to the goings-on in Mrs. Slipslop's bedroom.

Obeying, of all things, the dictates of common sense, Adams now passes over the small, whimpering body—obviously the woman—and proceeds to grapple

with the large bearded one—obviously the man. Here Fielding ridicules, in Slipslop and Didapper, that vanity by which one poses as a seducible woman and the other as a virile man. For the small body (Beau Didapper) escapes, and Slipslop receives an almost fatal beating. But Lady Booby, attracted by all the noise, enters the room in the nick of time with lighted candle in hand. At which point Adams discovers both his error and his nakedness and leaps under the covers with Mrs. Slipslop. We have then, in one corner of the bed, Vice posing as Virtue, which is hypocrisy; and in the other corner, Virtue hiding its "lovable" nakedness and apparently acting as Vice—which is false, foolish modesty at the very least. And we also have, as Lady Justice with the Lighted Candle, Lady Booby, the far from blinded villainess of the novel.

Shall we stop a moment to straighten things out? We have already seen that vanity has been exposed to ridicule—a normal enough procedure. But now we can see that virtue itself has been exposed to some sort of laughter; moreover, it has been exposed in a worthless cause—until Adams arrived and began pummeling Mrs. Slipslop, no one was in any real danger. This reminds us at once of Don Quixote, and the comparison enables us to see that virtue has been confounded rather than ridiculed and that we laugh once more, in the main, out of sympathy for a brave man in an awkward fix.⁷

There is more to it than this, however.

⁷ This is also Adams' first "real" windmill and therefore the most quixotic moment in the book. Until now Adams' rescues have been much to the point and more or less successful, since Fielding always attempted to show that virtue can be a successful way of life—hence Adams' vigor, his robust strength, his eventual muddling through. As a knight-errant, he is generally far more effective than the gallant Quixote.

We have been neglecting Mrs. Slipslop, who at long last has had not one but two men in her bed (simultaneously!), but who has been forced by circumstance to reject them both. The sex-starved maiden, with her mountainous breasts and her spur-of-the-moment virtue, has been soundly trounced. In a very real sense this is Waterloo for the prudent gentlewoman, and for the lust half of the lust-chastity theme as well. All, all is resolved through a burst of laughter, though again through laughter of a special kind. In a parody on *Pamela*, one of two lusty ladies (both foils for Richardson's clumsy Mr. B) was bound to receive a severe comeuppance. Fielding, the sure comic artist, chose the more comic figure; but the very condition which makes Slipslop appear so ridiculous in our eyes—the extreme distance between her desires and her qualifications—also makes her appeal to the warm side of our (and Fielding's) sense of humor. She is a far less harsh figure than Lady Booby and therefore the more proper bed companion for the equally harmless, "sexless," but virtuous Parson Adams.

Nevertheless, we must return to Lady Booby, at the scene of the alleged rape, for the key to all these resolutions and reversals. After berating Adams as a wicked cleric, the stern hostess spies Didapper's telltale cuff links on the floor. Then, when she hears Adams' story, when she takes in "the figures of Slipslop and her gallant, whose heads only were visible at the opposite corners of the bed," she is unable to "refrain from laughter." For once, then, Lady Booby appears in a good light: until now she has behaved in a completely selfish manner, but the kind of laughter which we cannot withhold, *in spite of ourselves*, stems more from the heart than the ego. Even the opinionated Mrs. Slipslop now checks her

tongue, and it becomes apparent that evil itself has been dissolved by some strange power. We can say, of course, that Lady Booby laughs at a maid and a parson who are far too old and ridiculous for zealous modesty; but, more to the point, she laughs at Adams' lovable innocence, and perhaps she laughs at herself as well, at her own defeat; for, as we have observed, Mrs. Slipslop is in part her comic foil, and Parson Adams now lies in the place where Joseph Andrews might have lain, if her own hopes had been fulfilled.

At any rate, a general absolution has obviously just occurred: through elaborate contrivance (the creation of Beau Didapper as catalytic agent, the convenient rainstorm, the crisis in the main plot, Slipslop's affair with Lawyer Scout, and so on) Fielding has brought Adams before us in all his nakedness. The good parson has never seemed so ridiculous, nor has he ever been burdened so heavily with the guilt which rightfully belongs to those around him—to Slipslop, to Didapper, to Lady Booby, and even to you and me, as we stand behind the bold hostess in judgment of the scene and see our own sins revealed by flickering candlelight—yet Adams emerges untarnished from under this double burden of guilt and ridicule, and, like the true comic hero, he absolves us all with his naive triumph over circumstance: for good and bad men alike have a common stake in that perfect, naked innocence which can force a Lady Booby, or even a Peter Pounce, to grin or laugh from some buried store of benevolence.⁸ All this is nicely under-

⁸ In Book III, chap. xii, the normally severe Peter Pounce is also forced to grin at the sight of Adams' bedraggled figure. In the same manner, a misanthrope might grin at a mud-spattered child: the outer ridiculousness is reinforced by inward innocence in both Adams and the child, and the responsive grin or laugh is basically sympathetic.

scored, I think, when the lady retires once more and the scene at hand, which opens with naked Adams running characteristically to the rescue, now closes with naked Slipslop sliding lustfully, pathetically, characteristically, and as Fielding puts it, "with much courtesy," across the bed toward Parson Adams, who takes the hint and quickly leaves the room. One can't help thinking that at long last, among all those thorns, Fielding has placed a rose for Mrs. Slipslop—for the last warm laugh is hers, in a madcap world where virtue is masked as vice, and vice as virtue, while, in the unmasking, warmthheartedness prevails over all morality.

In the next half of the chapter things begin to settle down. Adams, in his haste, inadvertently takes the wrong turn; he climbs quietly into what he thinks is his own bed and prepares for sleep. But in reality the poor man has moved directly from the bed of the ugliest, most indiscriminately lustful woman in the book to that of the loveliest and most chaste. On the other side of him lies Fanny "Good-will" Andrews (not yet Joseph's wife but his supposed sister) in profound, peaceful, naked slumber; and Fielding promptly reminds us that Adams has done what every red-blooded man in the novel has been trying to do, unsuccessfully, since Book II, chapter ix: he has climbed into bed with Fanny:

As the cat or lap-dog of some lovely nymph, for whom ten thousand lovers languish, lies quietly by the side of the charming maid, and, ignorant of the scene of delight on which they repose, meditates the future capture of a mouse, or surprisal of a plate of bread and butter, so Adams lay by the side of Fanny [writes Fielding], ignorant of the paradise to which he was so near.

The book has now come full circle, for not only Fanny's incomparable charms but her priceless chastity as well are

treated with the utmost indifference by the one man who has succeeded, so far, in sharing her bed; nor is she in any real danger, for this man, this cat or lap dog, neither knows nor cares, nor would care if he knew, about the "paradise" beside him; he simply wants to go to sleep. We can safely say, then, that the lust-chastity theme has been fully and ironically resolved or, if you will, stood on both its ears.

But it is daybreak now, and Joseph Andrews has come for an innocent rendezvous with Fanny. When he raps at the door, the good-natured, hospitable parson calls out, "Come in, whoever you are." Consternation follows, and for the first time in the novel the three paragons of virtue, the three touchstones, are at complete odds with one another. Adams is again burdened with undeserved guilt and can only blame the affair on witchcraft; but, once he recounts his story, Joseph explains to him that he must have taken the wrong turn on leaving Slipslop's room. Then Fielding makes a significant emendation: he has already told his readers that the naked Adams is wearing a nightcap; now he reminds them that he is also wearing the traditional knee-length nightshirt—all this in deference, perhaps, to Fanny's modesty but nevertheless a sign that things are back to normal once more and that the naked truth no longer roams through the halls of night. Fanny and Joseph forgive the parson with the indulgence one shows to an innocent child, and again the scene ends on a benevolent note.

What are we to make of night adventures which serve as a kind of parody on the whole novel; which apparently involve no real problems but in which lust and self-love appear, momentarily, in an almost friendly light; in which chastity is

ignored, brave virtue confounded, and a whole comic method thrown thereby into reverse? One solution seems obvious: by sending his beloved parson from bed to bed, Fielding has put a kind of comic blessing upon the novel; he has resolved the major themes and passions through benevolent humor. Or to push on to a more inclusive theory, the comic resolution in *Joseph Andrew* depends for its warmth upon the flow of sympathy which Fielding creates between his readers and his comic figures; for its bite,

upon his ridicule and deflation of those figures; and for its meaning, upon the long-range development of character and theme, as well as the local situation at Booby Hall. Apparently Fielding, like Parson Adams, did not always practice the simple theories he preached. But as Adams insists at the close of the night adventures, there is such a thing as witchcraft, and perhaps this is what Fielding practiced upon Adams and upon his readers, and with a good deal of awareness of what he was doing.

Writing as Process

BARRISS MILLS¹

EVERYONE complains of our young people's inability to write clearly and effectively. Employers complain that the young men and women who graduate from our high schools or our colleges cannot write. Teachers in other subjects complain that their students cannot write reports, and teachers in our own field complain that students come from the high schools or the elementary schools poorly prepared. And let us not forget that the students themselves are fully aware of their inadequacies, though they are usually too polite to blame anyone but themselves.

Many rationalizations can be offered for this state of affairs: the lack of time for instruction in writing, the overcrowding of our schools, the democratization of education, bringing students with poor backgrounds in English into the schools and colleges, the widening gulf between the written and the spoken languages,

and even the movies, the comics, and television. Granting the effects of all these in making our problem harder, I think we must still suspect that our failure to teach students to communicate well is in large part a failure in our teaching.

I believe the basic failure in our teaching centers, in my judgment, in our unwillingness or incapacity to think of writing in terms of process. Too many teachers, in spite of new developments in pedagogy, still think of communication in terms that are static, atomistic, non-functional. And such thinking will continue to produce unsatisfactory results.

The most fruitful developments in pedagogy in our field are all based on concepts of process. Recent semantic theory conceives of meaning in terms of stimulus and response rather than clearly defined and fixed areas of meaning attached to individual words. Scientific linguistics conceives of language and its usage as constantly changing, continuously influenced by and influencing the

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complex and fluid culture of which it is a part. Recent developments in propaganda analysis and in literary criticism stress the connotative or psychological and emotional aspects of meaning in communication, often finding these more crucial in pragmatic terms than denotative, dictionary meanings. The common denominator in all these developments is the concept of process.²

In the teaching of reading and speaking a good deal of progress has been made toward thinking in terms of process, and accomplishment has probably been more effective than in our teaching of writing. In this last area we still lag far behind, in my opinion, and my purpose now is to describe a way of thinking functionally about writing as a process. It will easily be seen how the concepts carry over to oral communication and to the receiving as well as to the transmitting end of the process.

Purpose is at the very center of the writing process; everything else is subservient to it. This should be obvious enough to anyone, though it is amazing how readily we forget it.

Unless a communication is purposeful, it is nothing, a meaningless exercise or ritual. And purpose here is twofold—the purpose of the writer and the purpose of the reader. We tend to forget that co-operation from a reader is necessary for the completion of any written communication and that such co-operation must be purposeful. Unless a reader has a purpose for reading what we have written, our writing cannot successfully communicate. The reader must hope to get out of reading our communication essentially what we have hoped to put into it or he

² For a fuller discussion of these and similar developments, cf. C. Merton Babcock, "A Rationale for Communication Skills," *School and Society*, LXXVIII (July 11, 1953), 4-6.

either will not read or will be frustrated in his reading. A sincere attempt to communicate, then, involves not only having something to say but also having an audience who want to hear what you want to say. An obvious example of failure in communication for this reason is the soapbox orator who has no audience or has an audience with no real desire to listen to what he is trying to say.

Selection and rejection of material in any communication are determined by purpose. We do not include materials which tend to defeat our purpose; if we know what we are doing, we do not include materials irrelevant to our purpose; certainly we bend every effort to gather together that material which most effectively does serve our purpose, and our success in finding such material is the measure of worth of the "content" of our communication. When we say of a communication that its content is "thin" or "weak," we mean that the writer has failed to find enough material genuinely relevant to his purpose.

The arrangement or organization of the material of a communication must likewise be governed by its purpose. That is why no one formula for organization will work on all occasions. For some purposes a chronological arrangement may be best; for others it would be disastrous. The same is true of the various kinds of logical organization: no one kind will fit all purposes, and some purposes can be served by none of these. In certain kinds of humorous writing, for instance, where amusement is the purpose of both writer and reader, the most *illogical* arrangement best serves the purpose.

Perhaps the aspect of the writing process with the most pitfalls for teacher and student alike is that we may call "expression." Here especially we are likely to think in absolutistic terms—insisting

that some forms of expression are always good, others always bad, forgetting that purpose (of both writer and audience) determines these matters too. (When we consider that even in poetry the long battle over so-called "poetic diction" still goes on, with the die-hards insisting that certain expressions have no place in poetry and the experimental poets finding ever new areas of expression which seem to have been debarred from poetry in the past, it is not surprising that there is still confusion at the level of student writing.) Many teachers, perhaps all of us, still mark certain expressions on student papers as "wrong," not because they are inappropriate to the purpose of the communication but simply because we do not like them under any circumstances. Even the fact that dictionaries label certain expressions as "archaic" or "colloquial" or "vulgar" does not help much, since many teachers tend to rule out any expressions so labeled as being "impure."

This in spite of the fact that we all know by now, or should know, that we adapt our diction and expression to purpose and situation constantly. We would not think of using the same forms of expression in, let us say, approaching the dean on a matter of salary or helping a group of students to edit the college paper. Too many teachers still behave as though all student writing should be done in language appropriate for negotiating with deans.

The crowning irony is that, having vetoed as "slangy" or "poor diction" most of the forms of expression which come naturally to our students, we complain that the resulting artificial diction and unnatural phrasing are "stilted" or "awkward." It is a good thing the students are even more confused in these matters than we are; otherwise they

might rebel against such high-handed and unreasonable procedures. But even when they do not rebel, we shall have lost them so far as effective teaching is concerned, if indeed we have not stifled once and for all their propensity for effective communication in writing.

We have all had the experience of being introduced to people as English teachers, and we know the inevitable response: "Oh-oh, now I'll have to watch my language." It seems to be comparable to the feeling that even the most law-abiding citizens have when suddenly confronted with a policeman.

In matters of grammar, spelling, and punctuation usage, which we may call "mechanics," the police-force concept of usage still prevails in the minds of most laymen, if not in our own. Yet nothing is more blighting to natural and functional written communication than an excessive zeal for purity of usage in mechanics. Here especially the overriding importance of purpose and the concept of appropriateness are easily forgotten. Nothing is more stultifying than the endless debates about "correct" usage, unless it be an authoritarian refusal even to argue the point. And nothing is less likely to enlist student interest and motivate effective writing than undue stress on mechanics without regard to the communication process as a whole. When the concept of appropriateness is used, questions of usage in grammar, punctuation, and even spelling are likely to seem more meaningful and less arbitrary, though perhaps they can never be anything but difficult and confusing to many students.

Showing that usage matters are subservient to purpose can help to remove one apparent inconsistency—the discouraging in the classroom of certain usages which can be found abundantly in published writing, particularly modern fic-

tion. Any sharp-eyed student is likely to observe that professional writers do not follow the "rules." It is easy to show him that in modern fiction, especially in dialogue and stream-of-consciousness writing, the use of colloquialisms and vulgarisms may be completely appropriate to certain purposes—the realistic reporting of speech patterns, the revelation of mental or emotional stress by the use of elliptical construction, the representation of levels of culture by levels of usage, etc. It is also easy to show that such practices are not appropriate to the purposes involved in a report, a business letter, or an informal essay. This makes sense to most students, whereas an appeal to the whims of the handbook-makers does not. Much knowledge of current usage is necessary for wise use of this technique, but the rewards in improved motivation and morale are well worth the added difficulties involved in cutting loose from the rule book and the easy formulas.

I have left until last the question of "subjects" for student writing, in order to stress the point that even this solid-seeming factor is subservient to purpose. To grasp this fact is the beginning of wisdom in thinking about the communication process. And the failure to grasp this fact is at the heart of most of the ineffective teaching of writing.

When we stop to think about it, we shall see that the subject of a communication is often secondary to its purpose. The familiar question, "How do you do?" and its answer, "Fine" or "Okay," illustrate this readily. The purpose—to greet someone or to respond to that greeting—is the important thing; what is said, the subject or content of the communication, is not. The question does not really seek information; the answer does not really supply it; and nobody in his right mind expects them to. Or imagine that you are

in the waiting-room of the dentist's office and you wish to strike up a conversation with a fellow-sufferer. The weather or baseball or the latest headlines serve as good conversation-starters, though neither of you may be particularly interested in the subjects themselves. In conversations at a cocktail party or dinner or among friends in the evening, it is not the subjects that are important—no one knows in advance what they will be or remembers long afterward what they were. The purpose—friendship, a chance for everyone to show off conversationally, relaxation—these are all important.

The other day I was asked to give a talk for a woman's club. Since I was asked six months ahead, I could hardly plead a pressing engagement, but I did ask what they wanted me to talk about. The woman who had called me said, "Oh, they don't care much about that, but they do like to be entertained." For whatever reasons, lectures and talks are always being given, and often the subject is relatively inconsequential. And is this not often true also of novels, plays, poems, and even autobiographies?

I would not push this too far. Often the subject is all-important, and sometimes it is "given," as when a teacher assigns the subject for a theme or the boss asks for a report on a given operation or an expert on Sumerian culture publishes a book on Sumerian culture. Yet even here the question of purpose is not evaded. Given a particular subject, or having chosen it, what controlling purpose will govern the treatment of it? We have only to think of the different ways of treating *any* subject exemplified by a dictionary, an encyclopedia, a traveling lecturer, a poet, or Hollywood to see how greatly the final products are affected by different purposes. It is not too much to say that a subject without a purpose is

like an automobile without a steering wheel—it might take you almost anywhere or just keep going around in circles; we have seen student writing that did both.

I have taken a long time to belabor a really very obvious point—that purpose, meaning a purpose for the writer or speaker and a purpose for the reader or listener, is all-important in any communication. Yet this obvious point is frequently forgotten when we get down to the brass tacks of teaching writing. The implications for actual classroom performance are perhaps equally obvious, but I shall close by summarizing them.

1. We cannot teach purposeful writing without giving students plenty of practice in purposeful writing. Yet this is just what we seem often to be trying to do. No one could be expected to learn to play tennis, or fly an airplane, without a lot of directed practice, yet attempts are constantly being made to teach writing without the student's doing any of it. In many classrooms, workbooks and drillbooks have replaced actual practice in writing. Yet all the evidence tends to show that there is little carry-over from drillbooks to writing situations; it is entirely possible that all the busywork is sheer waste of time so far as writing skills are concerned.

2. Even if directed practice in writing is provided, the writing should have some realistic purpose for both the student and the reader. Otherwise the whole thing remains a purely artificial exercise, the student strings words together in a pitiful attempt to make them add up to the required number, and no sense of the writing process is gained. Assigning subjects is not enough unless the student has some notion of purpose and hence an appropriate manner of treating the subject. Instead of assigning subjects, it is usually

better to suggest promising (and so far as possible realistic) *purposes* to guide the student in choosing his subject and material. One assignment of this sort might be to write a letter to the editor of the college paper suggesting one improvement in the school and arguing persuasively for its adoption.

3. If related to the concept of purpose, the selection and organization of material can be made much more meaningful, as parts of the process of communication rather than as ends in themselves. The cumbersome business of formal outlining, especially, can largely be dispensed with by teaching selection and arrangement of material realistically, the way it is done by most practicing writers.

The more realistic approach can quickly be described. I ask my students to take a piece of scratch paper or the back of an old envelope, write down a possible purpose for a piece of writing at the top, and then spend fifteen minutes "thinking around" the subject and jotting down in a word or a phrase every possible aspect of the subject—every fact or idea or example or argument—that might be used. These rough notes are jotted down in any order, just as they occur. After the possibilities are temporarily exhausted, the student can go over the notes, crossing out points that appear weak on second thought, adding new ones, and finally attempting to number them in some sort of purposeful order. When this has been done, the student has a working outline for his piece of writing, with complete freedom for pruning or expansion as he goes along with the process of writing it out. Furthermore, it is a method of selecting and organizing material which can be used all the student's life whenever he has to prepare a written or oral communication.

4. Helping the student to find effec-

tive forms of expression for what he wants to say is more difficult, but it becomes somewhat less difficult if my first, second, and third points have been observed. Much of the inarticulateness of students comes from their having no realistic purpose for communicating in writing, no real notion of what they can or will say about the subject, and no working outline of the material to be dealt with. The student, after much pencil chewing, thinks of one good sentence which seems to say something and is, so far as he knows, more or less grammatically proper. He writes out his sentence, worrying about commas and semicolons and spelling. Having got that far, he must begin all over again, chewing the pencil and waiting for an inspired sentence to bubble up from somewhere. After two or three sentences he begins counting the words and looking wistfully at the bottom of the page. Expression as a means to an end does not enter into this kind of composition, since there is nothing he wants to say and nowhere he wants to go.

If the student can be taught first to decide what his purpose in writing is, what he wants to say, and the order in which he wants to say it, the problems of diction, idiom, and phrasing will become more meaningful and less confusing. Sometimes the student will be able to see for himself that this word or that phrase or sentence does not really communicate what he had in mind.

There will still be the difficulty of limited vocabulary, poor language background, and the absence of any ear for idiomatic speech to handicap most students. There is no easy way to overcome these handicaps, but one of the best, I should think, and perhaps the only way, is through developing in our English classes a genuine awareness of and inter-

est in the way words work in communication. One of the best devices I know of for creating this interest and awareness is through the propaganda-analysis approach to reading. There is no better way of helping students to see how words function for specific, practical purposes than through an analysis of "slanting" in advertising, sales talks, political speeches, editorials, and even news stories. The dollars-and-cents value of purposeful communication, from both the writer's and the reader's point of view, is laid bare with a minimum of difficulty through an analysis of direct attacks on one's pocketbook or one's vote.

With more advanced students a similar awareness of the potential effectiveness of words can be learned from a critical analysis of literary works, particularly poems. In modern poetry, especially, the heavy burden of meaning put on individual words, the stress on connotation and association of meanings, and the striving for elimination of dead verbiage illustrate dramatically (if not always simply) the concept of purpose as controlling expression and even grammar and punctuation. As William Carlos Williams has said: "A poem is a . . . machine made of words. When I say there's nothing sentimental about a poem I mean that there can be no part . . . that is redundant." Poetry is the supreme example of concentrated power of expression, and the naked elements of the process of communication can be seen there unobscured by more conventional considerations.

5. There is no magic formula for teaching mechanics. But it is clear that to teach grammar and punctuation usages for their own sakes, independent of the writing process as a whole, is useless and insufferably dull for most of our stu-

dents. Students must be made to see that mechanics is theoretically the least important aspect of the process of communication—that purpose and material and organization and expression are the really functional elements in a piece of writing and that grammatical purity without these other elements can achieve nothing. But they should be made to see also how egregious failures in grammatical appropriateness can undermine and destroy the effectiveness of all these other elements—how one misspelled word can destroy the good impression of an otherwise satisfactory letter of application, how a confusion in sentence structure or agreement can almost totally obscure the meaning of a statement, how an amusing grammatical blunder can dissipate the moving effect of an otherwise persuasive argument. As with the selection and arrangement of material and with diction, the controlling purpose is decisive, and the acid test is not some absolute standard of goodness or badness but appropriateness to purpose and pragmatic effect.

Having put grammar and mechanics in their proper places in the communication process, we can perhaps deal with the very real problems of usage more intelligently. We should be able to avoid the pitfall of teaching the complete corpus of grammatical rules and punctuation theory, since some students do not need any of this, having been brought up to use the idiom without difficulty, while others are so helpless with idiom that throwing the rule book at them will merely increase their confusion.

Putting mechanics in its proper place in the writing process should enable us to avoid another pitfall—that of assuming that the student whose writing is grammatically acceptable has nothing more to learn about writing. Unfortunately the

absurdity of this position is not obvious to everyone, and only a clear view of the communication process will enable us to show that these students more than any others are ready to be taught how to communicate purposefully and effectively.

6. My final point, growing out of all these, is that learning to communicate effectively is very much an individual affair; mass methods simply will not work. The purpose of each communication is different, at least slightly, from the purpose of every other. The material available for developing any writing purpose varies with each individual's experience, knowledge, and intellectual resources. And style of expression is a matter of individual outlook and personality. Moreover, different students have different needs for remedial help in mechanics. Individualized instruction insofar as possible within our overcrowded classrooms is the only sane way to go about the teaching of writing, and some sort of laboratory approach seems to be the best method.

Laboratory methods also make possible a more or less continuous co-operation between student and teacher during all steps in the writing process. The old method of making a theme assignment, letting the student flounder alone through the process of writing it, and then triumphantly pointing out its many weaknesses is far inferior to the practice of having students do the writing itself under close supervision, with help from the teacher in setting a suitable writing purpose, finding a good subject, selecting and arranging material, and working out the most appropriate and effective expression. Even problems of mechanics can best be solved in the midst of the process of actual writing; the student learns more about grammar and punc-

tuation by solving particular usage problems as they arise, and with the teacher's help, than from "correcting" usages in his paper long after the writing has grown cold.

This kind of teaching will require more knowledge and imagination and ingenuity on the part of English teachers than has been expected of them in the past—perhaps more than we have any right to expect of people who are already over-worked and poorly paid—but it is the only way we can begin to make sense of our teaching of communication skills, create some basis for interest and motivation in our students, and begin to show results that will dispel the present widespread feeling that our efforts have mis-

erably failed. We have nothing to feel complacent about as English teachers; our only hope is that we can completely throw off complacency, analyze our teaching purposes much more carefully, see the total communication process more intelligently and broadly, and devise techniques much more effective than the old ones. Perhaps then we can begin to feel, not complacent, but at least professionally competent instead of frustrated. If we can work this miracle, we shall also earn the undying gratitude of millions of young Americans who need desperately to learn the art of effective communication and will co-operate with us in really trying to learn, once they see that we can really teach.

Let the Teacher Speak

HOYT FRANCHÈRE AND CARL DAHLSTROM¹

THE high school teacher does not often have an opportunity to voice his opinions about his profession. His views about his training, his teaching methods and practices, his school, and the whole complex pattern of education in our democracy remain almost unheeded. For, once having registered in a college or a university and having decided upon a career in teaching, he is told precisely what courses he must pursue to equip himself for his work. Then, having found a job, he is told what classes he is to teach, how he is to teach them, what extracurricular or "cocurricular" activities he is to supervise, and, not too rarely, how he is to conduct himself in the community which he serves. He is not often asked to judge either the fitness or the soundness of the

theories, methods, and materials he is expected to employ in his teaching program. These matters are in the hands of a relatively few men on our college campuses generally and in the schools of education in particular. Hence, in order to avoid the wrath of his administrator or of the local authorities who control the budgets of our schools, the teacher swallows whatever protest rises to his lips and goes about his work as best he can.² But let the teacher speak, and he will institute a quiet revolt all along the educational line: a resurgence that will bring back to the liberal arts departments as well as to the schools of education his experience as a classroom teacher and his considered judgments as to the nature

¹ Portland State Extension Center, Portland, Ore.

² See Bernard Iddings Bell, "The Fault Is Not the Teacher's," *New York Times Magazine*, November 18, 1951, p. 9.

both of his training and of his educational practices, judgments that mark him worthy of his profession and sincere in his desire to become adequate as a teacher of young minds.

Such a resurgence is under way at this moment in the state of Oregon. For the teachers are speaking, are being encouraged to speak, and what they say is being seriously regarded by all who are responsible for their training. In brief, the following significant actions have been taken:

1. In the spring of 1951, a survey was made of opinions of college freshmen regarding their elementary and high school training in English language.³

2. In the fall of 1951, Miss Marian Zollinger, language arts supervisor of Portland's public schools, put into effect a writing program aimed at the improvement of writing throughout her school system.⁴

3. In January, 1952, the State Board of Higher Education asked Ohio educator, Dr. Earl W. Anderson, to survey the teacher-education practices in Oregon's institutions of higher learning and to recommend changes in the structure of the state-wide program for teachers.

4. A month later, the Portland State Extension Center English staff met with Miss Zollinger and the heads of her high school English departments to discuss mutual problems. As a result of this meeting, the chairman of Portland State's English department prepared a questionnaire that was submitted to

³ A summary of these data may be found in "College Freshmen Reconsider and Suggest," *College English*, XIII (March, 1952), 326-30.

⁴ See Wilma Morrison, "City Schools Start 'Operation English' To Lift Standard of Written Language to Higher Level," *Oregonian*, September 9, 1941, Sec. 1, p. 12. See also Marion Zollinger, "Developing Competence in Writing," *English Journal*, XLI (October, 1952), 411-15.

English teachers not only in Portland but also in representative communities throughout Oregon.⁵

All these steps are of course important, as is the experimental teaching program now being conducted in Portland's public schools in an effort to discover what can be done to help the exceptional, the superior, child. But we shall concern ourselves chiefly with the last. For the responses to the questionnaire reveal weaknesses in our present teacher-education program and suggest a need for similar studies throughout the country. And though the questionnaire was submitted only to English or English-social studies teachers, the answers noted quite pertinently concern all public school teachers as well as college and university professors, whatever their subject fields.

Let us examine the questions to which the English teachers were asked to respond. They were presented first with the present requirements established by the English department at the state university for a major in English. There followed a list of courses recommended by the School of Education at the University for those who plan to teach English in the high schools of the state. Then these questions were asked:

1. What changes, additions, or substitutions (if any) do you think might be made in the English program more adequately to prepare the student for the teaching of language and literature in the high school?

2. What particular suggestions can you make about college courses that would more adequately prepare the student for the teaching of the English-social studies classes on the ninth-grade level?

⁵ Portland State Extension Center is in a metamorphic state, recently authorized by the Board of Higher Education to build a liberal arts and teacher-education program. The new institution, to be called Portland State College, already serves as such a college, offering both undergraduate and graduate studies.

3. What college preparation would you recommend for the teaching of the "unit" in the English program?

4. What comments would you care to add, generally or specifically, concerning these questions or concerning the teacher-training discipline as you have experienced it?

We must note here that the English-social studies course is a kind of "core program" involving the teaching not only of English literature and language but also of history, geography, and world problems, of public speaking, and of developing in the student a capacity to adjust himself to his high school community as well as to the community at large. Paul J. Leonard defines it as "that part of the curriculum which takes as its major job the development of personal and social responsibility and competency needed by all youth to serve the needs of a democratic society."⁶ The term "core program" as it is used by the Hartford County, Maryland, schools, for example, has the following connotations:

1. A block of time considerably longer than the traditional class period (2 or 3 hours).

2. Learning experiences developed around specific problems which are solved through the use of any and all of the traditional subject matter fields and a variety of instructional materials.

3. One teacher charged with the guidance and co-ordination responsibilities for the whole program for each junior high school class.⁷

The term "unit" is applied to a study plan followed sometimes by a single student working alone and sometimes by a group of students working together on such projects as are suggested by the titles "Understanding Ourselves" or "The American Heritage" or "The Crisis in the Orient."

⁶ *Developing the Secondary School Curriculum* (New York: Rinehart & Co., 1946), p. 393.

⁷ *Core Curriculum in Public High Schools* (Federal Security Agency, Office of Education, Bulletin 5 [1950]), p. 19.

We should note further that, as the teachers' responses show, the English-social studies or the "core curriculum" program is not universally acceptable to the teachers. Few consider themselves adequately prepared in all the subject matter. Some, indeed, know nothing about the "core." Only a few either know about or have had experience with the "unit" as a study and teaching plan.

By far the greatest number of the English teachers (79 per cent) want and say that they need many more liberal arts courses than they can now get in their cadet training period. Of these, 45 per cent expressed a desire for more social studies courses, such as history, geography, sociology, economics, political science, and world problems. Twenty-five per cent asked for an increase in the liberal arts courses generally. Nine per cent suggested that an integrated or humanities program of English and other liberal arts courses be offered on the college level. One teacher wrote:

I believe that there must be a renewed emphasis on liberal arts, culture in general—literature, history, languages, music, art. The Arkansas experiment under the Ford Foundation should point the way by requiring four years of study of the liberal arts and by confining all study of methodology and practice teaching to the fifth year.

Another wrote:

I have long been a very strong believer in the ideal of the broadly educated man, whatever vocational path he may elect to follow. This goal is particularly important, I believe, for the teacher. He above all, and regardless of the area of his teaching specialty, should have a good knowledge and understanding of the world about him and of the people and forces active within it. He should have a sense of values and appreciation of the great, the good, and the beautiful if he is to transmit any of these qualities to those who will come in contact with him. And these are the accepted goals of our society. For this reason, I believe that the future Eng-

lish teacher should major in liberal arts, nothing more specific.

Occasionally a teacher recommended particular courses, as in the following case:

I would suggest that every teacher of English needs more courses in economics, sociology, geography, history, philosophy, and general literature, including the Bible, at the expense of specific age and period courses in English literature.

Her suggestions are amply fortified by others. Here are two almost typical comments:

A better understanding of sociology, economics, and political sciences would be an excellent balance wheel for any English teacher and a real boon to those who find themselves scheduled to teach combined classes.

Since we are concerned with a study of culture, some background in music and art, sociology and history would be very helpful. The teacher needs to know geography and economics, too. Perhaps less specialization as on one author and more of the general liberal arts courses would be an improvement.

Some responses, such as the following, reflect both general and specific needs:

The history of the English language, to give the right concept of grammar as a descriptive, not a prescriptive, science. Literature for adolescents; broad general education in the humanities.

More "down to earth" courses on grammar and literature of the world with a special course on literature for the high school student. Keep to the barest minimum the courses in education except for one on methods and concentrate on a broad liberal arts course. A minor in social studies should be required with adequate emphasis on broad scopes of historical movements.

"Survey of World Literature" sounds too broad for any good use, but substitute if for "Production of Plays"—or a choice of German lit., Russian lit., French lit., etc. [sic]. Even if a person plans to major in American lit., I think he needs to know all the greatest litera-

ture of all nationalities. Variety rather than specialization. Include course in which history and literature are related.

Add more history, geography, American literature, and perhaps an introduction to philosophy. Subtract many courses in education or improve them. . . . Perhaps we could spend time more profitably in broadening our general education.

Only three hours beyond the Frosh comp. course are now required in language. Half of the high school English is language work, and teachers now have almost no preparation for it. A course that included an intensive review of grammar, writing, and methods of presentation would be helpful to all teachers of English.

A special course dealing with the techniques of integrating and correlating all the subjects and activities of the school program might be instituted (a genuine *organic* integration, in which everyone took articulate part).

A few teachers admit frankly that they are not prepared to teach the English program. One said, "I am not familiar with the English program. I majored in human biology and physical education." Another noted telegraphically, "Have not taken the English program. Majored in social studies and physical education."

Manifestly, these and other similar responses to the first question indicate, first of all, that the teachers are not prepared in their college work for the kinds of courses that they are asked to teach in high schools. This fact alone reveals a failure in our whole teacher-education structure. The education schools promulgate educational theories—many of them sound and worth while—but introduce them into our school systems long before the teachers themselves have become well enough acquainted with them or have had time to prepare to put them into practice. In fact, many teachers admit being quite unprepared for the work. But, in any event, if the "core curricu-

lum" courses are to be extended in our secondary schools, the training of the teachers must be broadened. As late as 1950 only a scant 3.5 per cent of all public secondary schools were using the core program.⁸ Perhaps before it is put into operation more generally, it should be revaluated, should be placed in direct competition, in a controlled situation, with the older and more conventional system of teaching specific subject-matter courses, such as English, history, and mathematics. Then the results of the two programs should be analyzed. Though many studies of the "core" have appeared, no truly comprehensive comparison of the core and the conventional patterns seems to have been made to date.

Over 70 per cent of the teachers stressed their need for more work in grammar, composition, and literature. Thirty-three per cent asked especially for a college course in grammar and composition beyond the freshman year. The rest suggested a need for more English, American, and world literature courses and for special courses in literature for the adolescent, literature of the Bible, appreciation of poetry, modern literature, and literature of classical mythology. Fourteen per cent asked for a special and practical course in the methods of teaching high school English. One young teacher who seems to believe that such a course would be helpful wrote as follows:

I have the distinct impression that courses in the English department, as in other subject fields, were taught to the prospective teachers as if they, in turn, were to become college instructors. The emphasis seemed definitely upon college-level learning of a subject field with the implied assumption that anything "good" for college level will be good for high school later on. It is left to the beginning teacher on his first job to convert this material

⁸ *Ibid.* p. 6.

into something understandable, practical, and interesting to high school students. Most of my students do not go on to college. Most of them are far from being "dedicated scholars." Many of them "hate English" as a matter of long-standing principle. Some of them have difficulty understanding simple short stories. It is useless to give college-style lectures to these heterogeneous groups.

Such a response is repeated by a number of younger teachers. One experienced in the classroom, however, put her case in quite another way:

As for the requirements for the English major . . . , they seem to reflect the narrow point of view still prevalent at all too many large schools, of jealously holding on to every student the particular department can snare, by whatever means are necessary and without consideration for what training will be of most benefit to him.

Not a few teachers insist that college professors, whether they be liberal arts or education professors, should have some experience in conducting high school classes. One stated that "the teacher-training program should get its head out of the clouds and begin to realize that there is much to be gained from a study of actual problems encountered by teachers of English in the high school." Another wrote: "I think that it would be a fine idea if college courses in teacher-training could be taught by people who have also taught on the secondary level."

The implication here is simply that the college professor does not know intimately enough what the high school classroom is like and is not realistic in his approach to the high school teaching situation. In many respects this criticism is valid. But unless special classes are formed for prospective teachers only, or unless some means are devised to make the course satisfactory to prospective teachers as well as to those who do not plan to teach, this condition is likely to prevail.

As might be expected, the answers to the second and third questions (about the "core" or English-social studies program and about the "unit" as a teaching device) suggest a need for college courses that will prepare the cadet teachers for specific programs or techniques. Answers to the fourth question, however, focus rather sharply on the need for practice-teaching and for in-service training. Here, too, the pedagogy of the college professor is questioned. But though the liberal arts professors are censured for their failures as teacher-educators, the schools of education and the professors of education are more severely criticized. After all, they are specialists in teacher-training and have long had almost the sole responsibility for the planning of the training programs and for the presentation of educational theory.

The criticism, however, is persistent. One after another, the teachers express a desire to see the number of education courses reduced to a practical and reasonable level. "Teaching should be taught on a practical basis rather than with an emphasis on fanciful theory in teacher-training," one instructor wrote. "Some of these education courses are a waste of time," another noted and went on to say: "We would profit more from cultural courses." A third put it this way:

If it is necessary to subtract from the teacher-training curriculum to make room for practical additions, the educational theory courses in my opinion should be condensed. True, some theory and philosophy of education are necessary and basic, but in-service training courses can do a great deal to help the teacher formulate an as-you-go, on-the-job philosophy that will change somewhat with the changing world anyway.

Some of the comments are quite strongly worded, as in the following:

In my opinion (and in my experience), the teacher-training program in many colleges is

one of the weakest programs. The prospective teacher is instructed in the various education courses by the weakest teachers. No inspiration is given, the courses seem drab and impractical. No real standards seem to exist. Too many students take education courses because they are the easiest courses—and jobs seem plentiful in that field. Low achievement is tolerated, drabness is "expected," and the methods of training seem quite obsolete.

Another teacher, writing in the same vein, stated that the prospective teacher should have mental hygiene, tests and measurements, psychology of the age group with which he will be dealing and all the additional psychology he can crowd in. One course in methods is also indispensable. Beyond these and a philosophy of education course that can be useful, I consider education courses dull, repetitive to the third and fourth degree and worthless except for the function of providing required credits.

On the other hand, some of the teachers are conciliatory. One wrote:

Much of the training should involve down-to-earth subject matter. We should not go to either extreme in teaching all liberal arts or all methods. I've done some teacher-training work. Either extreme is bad.

In general, the teachers insist that more practical experience in the pre-service period is imperative. Most of them believe that the period for practice teaching should be extended considerably. One experienced teacher makes the following concise statement of the problem:

I believe that the present system of practice-teaching should be entirely reorganized to give the teaching candidate more opportunity to conduct a real teaching experience on several levels, ninth grade through twelfth grade, under several master teachers. Prior to this he should have gained a good command of his subject material.

Another wrote:

Nine months of student teaching . . . proved to be my most valuable experience in prepara-

tion for teaching. Contact with six different supervising teachers in three schools was invaluable.

Here, too, are a number of shorter answers, most of them pointing to the same need:

More practice teaching as a substitution for certain methods courses, rather than many methods courses and a little practice teaching.

Too few good teachers in my "background of experience" to learn from. Specific example will always surpass theory.

Emphasis on actual class work. *Experience* with methods, not theory.

Too much emphasis seems to be put on theory—not enough on practical teaching methods.

Student teachers should be given more hours and more responsibility while teaching—learn to express their own ideas while teaching.

No preparation is more valuable than actual teaching experience under the supervision of a well-qualified teacher.

I think a student should "practice teach" one whole year.

I believe it is very important for a student to do his practice teaching in both grammar and literature.

From all this it would seem necessary to reevaluate the present requirements in our schools of education and perhaps either to eliminate the present theory courses or to present them in later graduate study. The immediate need is additional time for practice teaching; of greater value are the in-service courses that deal practically with the teachers' classroom problems.

But no matter how one may interpret the responses of the teachers, the demand for reformation of the over-all training program is apparent. Such a reformation must come about. Yet their responses re-

veal a much deeper-lying problem than this: an unwholesomely pervasive cultural lag in our society. One teacher wrote: "Technical courses can't give it all." And perhaps she struck at the basic failure in our educational complex when she added: "We need people who have a good liberal arts background—philosophy, psychology, and cultural development." Another stated:

We are so immersed in "methodology" and "subject matter" that we have lost all sight of our goals. We worship "freedom" and "self-expression" without really understanding their nature; consequently we are becoming increasingly an amoral, illiterate, and *rudderless* people, living in a sort of bronze-age culture where the minor virtues are extolled and the higher ones ignored.

Certainly techniques are now being accented out of all proportion to their value, even in teacher-education. The rote learning of methods, the acquisition of know-how, may very likely produce a reasonably good mechanic; but it cannot and, unaccompanied by and unintegrated with ideas that are thoroughly comprehended, will not produce a thinking individual. Nor will it produce an adequate teacher. For this reason we must have done with the apparently prevailing view that a teacher can create a "whole child" without first having achieved wholeness himself. Taking such a position, we shall see at once that technical training must be closely co-ordinated with the teaching of specific subject matter, with the teaching of ideas.

To be sure, if the teacher is allowed to speak and his judgments are heeded, such a co-ordination will be devised. Probably the old and often bitter quarrel between schools of education and liberal arts departments will rise again in full fury; no doubt some devastating clashes will take place. But too many men in liberal arts persist in condemning all that

goes on in the schools of education, and too many men in the schools of education continue to speak of their arts colleagues as "intellectual snobs." Between the two factions the public school teacher stands confused or bored or even embittered. The issue must therefore be joined in the

best interest of that teacher as well as of the youth he is to teach. Among men of good will, among those who are sincerely devoted to the common cause that teachers serve, differences will be resolved without a drastic wrenching of the educational machinery.

The Problem of Fact and Value in the Teaching of English

MORTON W. BLOOMFIELD¹

THE increase of accurate knowledge about the history of the English language and of linguistic processes in general during the last hundred years has begun only recently to have its impact upon the teaching of English, and especially of grammar, in the schools. Greater and more accurate knowledge is bound to affect the attitudes toward and the aims of any academic subject as well as its content. It is therefore proper to consider just what changes are called for in the teaching of English on the basis of our enlarged knowledge.

Some linguists in America during the last two decades have become exercised over the traditional prescriptionist attitude toward grammar which has long been one of the chief factors contributing to the conviction held by a vast majority of Americans that the "rules" of grammar are laws, in the same sense as the regularities of nature were laws in nineteenth-century eyes, or moral imperatives on a level with the Ten Commandments. Some, in disgust, have been led to the extreme of suggesting that "anything goes," that one should leave one's language alone, and that all teaching of

English should be confined to a description of the state of the language or to its history. Very recently, in American cultural and literary journals, there have been disputes between these ardent linguists and those who favor some kind of prescriptionist approach. At the same time, one hears over and over again, in the teaching and other professions, the wail that young people do not know how to read and write their own language.

Embedded in these disputes and complaints is a philosophic problem of the first magnitude of which many participants do not seem to be aware—the relation of fact to value. In the background are tacit assumptions about this relationship which, if they cannot be simply solved, should at least be thrust into the light. The purpose of this article is to point up some of these basic issues in their bearing on the teaching of English in the schools.

The problem of what to teach to youngsters in English is first of all a question of value not of fact. As Professor Northrop has written: "The characteristic of a problem of value . . . is that, in part at least, it raises a question concerning what ought to be, rather than

¹ Ohio State University.

what is, the case."² The question of the relation of fact to value is an exceedingly complex one. That facts have some bearing on value is clear. What man ought to do is at least limited by what he is; the values set up or discovered cannot violate his nature. On the other hand, the mere presence of certain facts does not make them valuable. Possibly more than 50 per cent of humanity desire to steal, at least on occasion, but this "fact" does not mean that stealing is a value. When Hegel wrote that whatever is is right, what he meant was that everything has a reason, that is, is capable of rational explanation. He did not necessarily approve of whatever is. Some social scientists and linguists, however, follow Hegel's dictum to the letter.

The problem of value impinges on the science of linguistics on various levels, but it is not my intention here to discuss the general philosophical issues involved but to limit myself to their bearing on the subject of teaching English. There is, for example, the problem of value involved in the very subject matter of the science. The question of what language is must be answered, implicitly or explicitly, before the subject matter of linguistics can be properly delimited and understood. This involves general values, but they shall not be my concern here.³ I shall start with the assumption—not completely agreed upon—that we know what language is and what its facts are.

In relation to the teaching of English the question of what ought to be taught about the language to students cannot be completely answered by a knowledge of the facts of the language (or by linguists

as linguists), because, first, value questions are never completely answered by the facts and, second, facts and values from areas other than language must be taken into consideration. Furthermore, the aim of education is not a linguistic question.

In order to decide what ought to be taught in elementary English classes, we not only have to find out what are the facts of language but what are the facts of society and man, problems which are difficult and which involve from the very beginning value questions. We are concerned with what we want to do for a child; with the desirability of advocating norms in the speaking and writing of English and with educational aims generally. Everyone who argues what ought to be taught in English classes—even those who believe that nothing should be recommended—has made certain value judgments as to the nature of man, society, and education and as to what a command of language means. Ultimately, the question which we must basically consider in dealing with the teaching of English is what kind of men we want to make of our students. This cannot be solved by a knowledge of the history of the English language.

The general picture of man behind the pure descriptionist's recommendation is a completely passive one. Having discovered that language is always changing and that past attempts to fix it have failed,⁴ he concludes that language should be left alone. It will change anyway; usage determines correctness; all will work out well. This argument is on the level of another: All men must die

² *The Logic of the Sciences and the Humanities* (New York, 1947), p. 20.

³ For my views on this subject see "Some Problems of Method in Linguistics," *Studium Generale*, V (August, 1952), 437-43.

⁴ Not always true, incidentally, in the short range. The schoolmarm reintroduced the [n] sound at the end of the present participles in formal and informal levels of English usage. In the long run, however, the generalization is true, although the long run may be very long.

eventually; therefore, when you are sick, do not go to the doctor.

But man is not a purely passive creature of circumstance. Circumstances help to make him, but he also makes circumstances. He is limited by historical, biological, and psychological forces, but within these limits he can do a great deal—with language as with other instruments and structures. The picture of the purely passive man acted upon by forces over which he has no control is not only untrue but dangerous—and an out-of-date picture of the human personality to boot.

The key to the whole problem as regards English is the doctrine of usage. We must recognize today that usage is sovereign in the long run; but man determines usage, whether consciously or unconsciously, and the long run can make a lot of difference. In the long run we will all be dead, but this need not lead us to commit suicide.

Is there any value in the relative stability which grammatical norms can give a language? The question cannot be answered from the history of language alone. Other factors must be considered. The eighteenth century had a genuine point when it foolishly tried to "ascertain" the language. It did not realize how impossible it was because of its lack of knowledge, but it did know how useful a relative stability could be in making for clarity, exactitude, and an understanding of the past. To slow down the rate of language change—putting the eighteenth-century desire into modern terms—is a desirable goal.

What are the reasons for teaching some kind of prescriptionist grammar on a formal and informal level in the schools? Why must we decide that this is a value? I do not necessarily approve of the present methods of teaching gram-

mar, nor do I think that old-fashioned drill and rules are the most satisfactory method, but I do think some choice on the side of prescription must be made. Why?

1. *Social utility.*—It is a fact that society as a whole, however mistaken, believes that there is a correct grammar and will judge our students by it. Ultimately this attitude may be changed but certainly not in the foreseeable future. The honest teacher is as responsible for teaching the static in language as he is for teaching the dynamic. His task is neither to hinder nor to hurry change—but to teach realities. A certain amount of standardization in practice is also useful and valuable.

2. *Aid in understanding the past.*—The quicker language changes the sooner the literature and documents of the past become unreadable to the majority of the American people. With the precarious situation of the humanities in America, those who believe in the spiritual value of the humanities must not labor to make them even more difficult and strange to our students.

3. *Aesthetics.*—The beauty and value of the literature of the past and present are lost to those who speak only vulgate English (the language of the majority). Vulgate English has an advantage over the other levels only in vigor, when vigor is appropriate, as in the obscene, but in almost every other sense—in subtlety, sonorousness, ambiguity, cleverness, breadth—it is deficient. A person who cannot recognize the superior beauty of "Forever wilt thou love and she be fair" to "I ain't got no dough" is not fit to be teaching English.

4. *Intellectual breadth.*—Speakers limited to vulgate cannot discuss a variety of ideas because they do not have the vocabulary and grasp of linguistic structure

for ideas beyond those of a most primitive type. It is most improbable that one who speaks and has command only of vulgate English could write a book on leaving one's language alone. A whole range of ideas is inaccessible to him. He cannot even talk about his talking vulgate in vulgate.

For these reasons, most of which are independent of the facts of linguistics, we can defend some form of study of formal and informal English (the language of the educated) on some kind of prescriptionist level.

The problem facing the teacher and supervisors of English is similar to that facing the teacher of civics. To the political scientist *qua* scientist, all political constitutions are of equal importance, all come down to the level of facts and *per se* no fact is more important than any other fact. To him as scientist the political constitution of Tibet—if there is one—is as important as that of the U.S.A. But in the schools and universities we emphasize the constitution of the U.S.A. and ignore, for all practical purposes, the constitution of Tibet. For teaching purposes a value judgment is made on grounds other than those provided by the facts of political science. On utilitarian grounds we recognize that the student is an American who will presumably become an adult citizen of America and will exercise his democratic rights here. A knowledge of his government is most desirable. Also, on philosophical grounds, we assume that intrinsically the American Constitution is a more profound and more satisfactory constitution than that of Tibet. But, as a science, political science says nothing of this at all. Similarly, as a science, linguistics cannot favor formal and informal English (or for that matter Bantu) to vulgate English. All linguistic facts are *per se* of equal importance or of equal un-

importance. But on other grounds we can and must choose our values and say that we can justifiably teach a type of prescriptive grammar and emphasize formal and informal English in the schools. Majorities in language matters are not necessarily decisive. For five hundred years at least the contraction "ain't" has been used by, I'm sure, a majority of English-speaking people, but it still is not used in formal and higher informal discourse. The fact that a majority of the people may be dishonest does not mean that we should teach dishonesty in the schools, though we may, of course, be concerned to understand the ways in which dishonesty originates or to describe dishonesty so that it can be recognized.

But, the question arises, what good then is a knowledge of linguistics and an awareness of the doctrine of usage? Is the great increase in linguistic knowledge of no value or use in teaching English? I think it is of great value, though in a different way from that in which many regard it.

The facts of language set a limit to our application of values. In a negative sense they make us aware of where prescription dare not tread. They make us more open-minded, more willing to accept divided usage, more willing to give up unimportant battles (as, e.g., over "contact" as a noun). They contribute to the peace of mind of the teacher and thereby to that of the pupil. If the teacher recognizes that the "rules" of grammar are not heaven-sent, he can with more equanimity discuss with his students the problems involved. He will be more apt to avoid mechanical drill and avoid the *odium grammaticum*. He can make grammar and language study more pleasant and exciting by giving a sense of the past to his drive toward the present and fu-

ture. He can create a sense of the excitement of linguistic awareness and language study. And, above all, he can keep the prescriptions down to a minimum, stress usage as the final arbiter, and concentrate on style, which is certainly even more important than grammar.

Some of the new work in structural linguistics may be of practical value in actually teaching the structure of present-day English. We are not necessarily tied to the traditional grammatical analysis of English which is largely based on that of Latin and Greek. In fact, the categories laid down in a recent work by Charles Fries⁵ may prove to be more useful in teaching English. We are not necessarily committed to the traditional ap-

proach. But the problem of value is still with us, no matter what system we may adopt. It is never solved merely by reference to the internal facts of a subject. More is needed, and the teacher or supervisor must face the problem if he is to be successful in his task.

⁵ *The Structure of English: An Introduction to the Construction of English Sentences* (1952).

I myself am not convinced that this work, which considers English almost completely in oral terms, which is based on behavioristic psychology, which plays down the basic characteristic of language—meaning—and which introduces categories as complicated and probably as inconsistent as the present system is really what we need. The book, however, has opened new perspectives in the practical analysis of our language and is an important contribution to its understanding. However, some kind of prescriptionist commitment such as I am advocating here is not tied to any particular type of language analysis—even the traditional one.

The Argument of Madison's "Federalist," No. 10

MARK ASHIN¹

IN the January issue of *College English*, some members of the English staff at the College of the University of Chicago questioned the value of trying to teach argument in a writing course by concentrating exclusively on the technique of formal logic. Their contention was that, while training in the inductive and deductive forms of logic would enable a student to judge the validity of arguments already constructed, such training does little or nothing to supply the young student's greatest need, some technique for discovering the material which makes up an argument. After an analysis of this problem, they recommended the introduction into courses in argument of an up-to-date system of rhetoric based upon what the classical rhetoricians called

"the Topics," a term which can be translated as "the sources from which arguments are drawn." The four sources of argument which they described in detail and which the English staff at the College has tested in practice are the ideas of Genus or Definition, Consequence, Likeness and Difference, and Authority. Readers interested in the theory underlying this point of view are referred to the article in question.² However, even those who may be convinced that this new attack on the problem of teaching argument sounds promising in the abstract will certainly have many questions about how this rhetorical approach operates in the classroom. It is the aim of the

¹ University of Chicago.

² Bilsky, Hazlett, Streeter, and Weaver, "Looking for an Argument," *College English*, XIV (January, 1953), 210-16.

present article to satisfy this curiosity, at least in part, by applying "topical" considerations to the analysis and interpretation of a classroom text, a recognized masterpiece of polemics, Madison's *Federalist*, No. 10.

This particular *Federalist* paper, on the control of faction in popular governments, has long since achieved political immortality as a classic defense of the theory of republicanism. Its usefulness as an instrument in teaching has been equally well demonstrated. It has been a required reading in civics and social science courses, to give students an understanding of the theoretical bases of our Constitution. It has served the teacher of logic and argument as a cogent example of the controlling power of syllogistic reasoning. Practically every text in the social and intellectual history of the United States singles it out to illustrate the Federalist position during the political controversy surrounding the adoption of the Constitution. Even Vernon L. Parrington, whose great book is a crusade against Federalist conservatism, paid tribute to it as a worthy enemy by calling it "the remarkable tenth number, which compresses within a few pages pretty much the whole Federalist theory of political science." There is no denying that much can be and has been done with conventional modes of logical analysis to reveal the effectiveness of Madison's reasoning, since the essay is practically made-to-order as a sample of the syllogism in operation. However, I believe that to supplement a formal analysis with a consideration of the main sources from which the author draws the material for his arguments can immeasurably enrich the English teacher's handling of deduction, since it can present, on a level understandable to all, the characteristic operation of Madison's mind as he proceeds with his demonstrations.

As will be seen, the major sources of argument for Madison are *definitions* and *consequences*. In any considered statement of political theory, careful definitions of key terms, used both as starting points (see the definition of "faction" in paragraph 2) and as stages in the argument (see the implied definition of "man" in paragraph 6), are required to clarify a position. In addition, to induce an audience to accept a recommended course of action, no more compelling motive can be invented than one which argues for the good consequences which will necessarily follow the adoption of your proposal and the evil consequences which will follow the adoption of any other.

The problem with which Madison was concerned and the direction of his reasoning are indicated in his opening sentences:

Among the numerous advantages promised by a well constructed Union, none deserves to be more accurately developed than its tendency to break and control the violence of faction. The friend of popular governments never finds himself so much alarmed for their character and fate, as when he contemplates their propensity to this dangerous vice. He will not fail, therefore, to set a due value on any plan which, without violating the principles to which he is attached, provides a proper cure for it.

However, the explicit statement of his aim is reserved for paragraph 11, after he has disposed of the visionary thesis that the causes of faction can be removed, and has turned to the practical task of describing how to control its effects. First indicating that a majority rather than a minority faction is the main danger in popular government, he states:

To secure the public good and private rights against the danger of such a faction, and at the same time to preserve the spirit and the form of popular government, is then the great object to which our inquiries are directed.

Madison thus sets himself the task of arguing for a particular design of government which will provide a "republican remedy" for the factional disturbances fostered by popular government, while, at the same time, preserving the spirit and the form of popular government. From a point high on the ladder of abstraction, this aim seems an impossible one, since it appears to call for the elimination of an effect while preserving the cause which leads to that effect. The very nature of this aim demands the careful discrimination of causes and effects which is characteristic of Madison's argument.

The formal pattern of Madison's logic is a series of "either-or" syllogisms, which, by eliminating the rejected alternatives, progressively narrow the inquiry down to the particular conclusion that a federal republic, such as that outlined in the proposed Constitution, can best control the effects of faction. In his first paragraph he presents a convincing rhetorical justification for his concern with the dangers of faction. From what general field of consideration or source of argument could he best derive the details which would make his readers equally concerned? The experiences of six years of government under the Articles of Confederation—experiences shared intimately and grievously by most of his audience—could be generalized into a statement of the *consequences*³ which result from the operation of factions in an environment of freedom. So the indictment begins. Popular governments reveal a propensity to "this dangerous vice," factions. Once in existence, factions lead directly to instability, injustice, and confusion in the public councils. These, in turn, lead

ultimately to the death of popular governments, "as they continue to be the favorite and fruitful topics⁴ from which the adversaries to liberty derive their most specious declamations." Even though the various state constitutions of America are an improvement over popular models of the ancient and modern world, they have neither prevented the rise, nor effectively controlled the spread, of factional conflicts in the form of rival parties.

It is important to note that, in his introductory paragraph, Madison sets up the basic dichotomy which operates throughout his entire argument. The opposing terms are "justice," "the public good," and "minority rights," on the one hand, and, on the other, "majority faction."

Complaints are everywhere heard from our most considerate and virtuous citizens, equally the friends of public and private faith, and of public and personal liberty, that our governments are too unstable, that the public good is disregarded in the conflicts of rival parties, and that measures are too often decided, not according to the rules of justice and the rights of the minor party, but by the superior force of an interested and overbearing majority.

The same dichotomy underlies the controlling *definition* of faction in paragraph 2:

By a faction, I understand a number of citizens, whether amounting to a majority or minority of the whole, who are united and actuated by some common impulse of passion, or of interest, adverse to the rights of other citizens, or to the permanent and aggregate interests of the community.

Having demonstrated the disastrous consequences of faction in popular government and having defined his key term, Madison can proceed, in paragraph 3, to

³ The terms "definition," "consequences," "likeness-difference," and "testimony-authority" have been italicized to call attention to Madison's uses of the sources of argument.

⁴ Madison's use of the term "topics" in this quotation is in the same classical tradition which motivates the present article. "Instability," "injustice," and "confusion" are simply particularized *consequences* of faction in popular governments.

the logical development of his argument. The alternative syllogism set up there controls the movement of thought in the rest of the essay. "There are two methods of curing the mischiefs of faction: the one, by removing its causes; the other, by controlling its effects." This gives us a syllogism with the following form:

Either A [*we can remove causes*] or B [*we can control effects*].

The minor premise, which is developed in the first half of Madison's argument [paragraphs 3-10], is that we cannot remove the causes of faction, since they are grounded in the nature of man:

Not A [*we cannot remove causes*].

It follows that we must devote our efforts to controlling the effects:

Therefore, B [*we can control effects*].

An analysis of the argument for the minor premise reveals that A, the attempt to remove the causes of faction, is composed of two alternatives:

There are again two methods of removing the causes of faction: the one, by destroying the liberty which is essential to its existence; the other, by giving to every citizen the same opinions, the same passions, and the same interests.

These alternatives can be formally symbolized as A₁ and A₂.

A₁ [*destroying liberty*] is dismissed easily and speedily by means of an analogy or, in other words, by an argument based on *likenesses and differences*:

Liberty is to faction what air is to fire, an aliment without which it instantly expires. But it could not be less folly to abolish liberty, which is essential to political life, because it nourishes faction, than it would be to wish the annihilation of air, which is essential to animal life, because it imparts to fire its destructive agency.

The first analogical proportion [Liberty:Faction::Air:Fire], which would logically lead to the inference that we

ought to destroy liberty, since it causes faction, is immediately modified by changing the second and fourth terms in the proportion [Liberty:Political Life::Air:Animal Life]. The folly of abolishing liberty as a cure for faction is self-evident. Madison does not need to devote time to this argument, since part of his fundamental aim was to preserve the spirit and form of popular government. Any measure which would cure faction by abolishing liberty is, as he says, a remedy worse than the disease.⁵

The argument against A₂ [*making all citizens alike in their passions, opinions, and interests*] is much more intricate and worthier of intensive study. Madison concludes that this alternative is impracticable, and his reasons for so deciding depend upon his view of human nature or, in other words, upon propositions drawn from the source of *definition*. In paragraphs 6-10, Madison uses the principles of Lockean psychology to prove that man, by nature, possesses faculties which operate to make factional conflicts inevitable. Men have a fallible reason which, in an environment of liberty, will lead to the formation of different opinions. There is a connection between reason and self-love which will direct the passions created by the latter to the support of the opinions resulting from the former. In addition to the fundamental characteristics—reason and self-love—men possess a diversity of other faculties which are the origin of different aptitudes for accumulating property. Since it is the first object of government to protect these diverse faculties and thus to protect the ensuing differences in degrees and kinds of property and since diverse

⁵ This analogy, simple as it seems, can open the way to a devastating refutation of the argument that the totalitarian or one-party state is better than a free government because it can eliminate factions.

property interests will inevitably influence the opinions and passions of the respective proprietors, society must always be divided into different interests and parties. As a result, "the latent causes of faction are thus sown in the nature of man."

In paragraph 7, Madison develops the *consequences* of the definition which he has established. Anything sown in the nature of man will spring up in everything he does. These latent causes reveal themselves in all aspects of civil society. Factions can result from a zeal for different opinions in religion, in government, and, indeed, in all the speculative and practical affairs of mankind; from an emotional attachment to ambitious leaders; or from conflicts over even frivolous and fanciful distinctions. However, "the most common and durable source of factions has been the various and unequal distribution of property." And here Madison expresses simply and directly a view of the economic basis of political government which derives from a tradition much older than that of Marx:

Those who hold and those who are without property have ever formed distinct interests in society. Those who are creditors, and those who are debtors, fall under a like discrimination. A landed interest, a manufacturing interest, a mercantile interest, a moneyed interest, with many lesser interests, grow up of necessity in civilized nations, and divide them into different classes, actuated by different sentiments and views. The regulation of these various and interfering interests forms the principal task of modern legislation, and involves the spirit of party and faction in the necessary and ordinary operations of the government.

The last proposition—that the spirit of faction is involved in the ordinary operations of government—requires an extension to another sphere of the *definition* of man previously presented. It is required in order to refute a possible ob-

jection. The counterargument might be raised that, since men's natures divide them into conflicting parties, it is the task of government somehow to stand above the conflicts and reconcile them in the interests of justice and the common good. This thesis would imply that legislators are superior to ordinary men in not being influenced by their own interests. To disprove this possible point of view, Madison continues in paragraph 8 with a *definition* of the two main factors in government—acts of legislation and legislators. Acts of legislation, such as laws concerning private debts, tariffs, and property taxes, are defined by Madison as judicial determinations concerning the rights of large bodies of citizens; and legislators are defined as advocates and parties to the causes which they determine. The self-love of the lawmakers will inevitably result in decisions which represent, not the principles of abstract justice, but their own party interests. Madison thinks it vain to depend upon the influence of "enlightened statesmen" to adjust the clash of diverse interests in the light of justice and the public good. Not only will such statesmen not always be at the helm, but in many cases the legislative questions will be so complex and pressing that it will be almost impossible for statesmen to act in an enlightened fashion.

Thus the first half of the paper, consisting of two powerful arguments based upon *definitions* of man and government, has led to the conclusion that all citizens cannot be made alike in their passions, opinions, and interests. As a result, "the inference to which we are brought is, that the *causes* of faction cannot be removed, and that relief is only to be sought in the means of controlling its *effects*." If we glance again at the controlling alternative syllogism:

Either A [*we can remove causes*] or B [*we can control effects*],

Not A,

Therefore, B,

we see that the argument from *likeness and difference* (directed against A₁) and the argument from *definition* (directed against A₂) have provided support for the minor premise: we cannot remove the causes of faction. The remainder of Madison's essay is devoted to substantiating the conclusion: therefore, we can control its effects.

The argument for B is much more complex than the argument against A. It is indicative of Madison's practical orientation as a political theorist that his main concern is with the control of effects rather than with the removal of causes. Removing the causes of something is a drastic but superficially simple alternative, whereas controlling effects usually involves a range of contingent methods whose varying degrees of success depend upon a multitude of factors which require careful analysis.

Before attacking the problem of the proper means for controlling the effects of faction, Madison further clarifies his problem by distinguishing between the dangers resulting from a minority and a majority faction. This key distinction, as we have seen, was set forth in the initial definition of "faction" in paragraph 2 "a number of citizens, whether amounting to a majority or minority of the whole. . . ." In paragraph 11, Madison uses another argument from *definition* to dismiss the dangers of a minority faction:

If a faction consists of less than a majority, relief is supplied by the republican principle, which enables the majority to defeat its sinister views by regular vote.

Should this seem too cavalier a dismissal of a serious problem, one with which every state is plagued, Madison con-

tinues by revealing both his awareness of what a fanatical minority can do in a free society and the reason for his relative lack of concern. "It may clog the administration, it may convulse the society; but it will be unable to execute and mask its violence under the forms of the Constitution." The danger from a minority faction however serious, lies in the realm of practical administration and can, at the worst, be eliminated by the police power of the state. On the other hand, when a majority of the people coalesce into a faction, the very form of popular government enables such a faction to trample on the rights of other citizens and sacrifice the public good to its ruling passion. Here, exactly, was the concern of the Federalist theoreticians. How could the majority, operating in a mood of sudden and concerted aggression, be restrained from violating the rights of minorities and the over-all interests of the community?

The crucial importance of this question for Madison is indicated by the fact that, immediately after the distinction between minority and majority faction in paragraph 11, he makes explicit the aim of his essay:

To secure the public good and private rights against the danger of such a faction [majority], and at the same time to preserve the spirit and form of popular government, is then the great object to which our inquiries are directed.

The argument in the second half of the essay involves the answer to two questions: (1) What, in theory, are the best means of controlling the effects of majority faction? and (2) Which form of popular government is best able to put these means into effect?

In form, the second main argument resembles the first, since it also starts with a division of alternatives. There are

two means for controlling the effects of majority faction:

Either the existence of the same passion or interest in a majority at the same time must be prevented, or the majority, having such co-existent passion or interest, must be rendered, by their number and local situation, unable to concert and carry into effect schemes of oppression.

These alternatives may be symbolized as B_1 and B_2 . For a true picture of Madison's logical procedure, it is important to note that in the first argument both A_1 and A_2 were rejected, thus giving us a negative minor premise. However, the conclusion is a positive one. This means that both B_1 and B_2 are acceptable means of preventing majority oppression, with B_2 acting as an auxiliary method in case it is impossible to achieve B_1 . Using these two methods as standards of judgment, Madison can turn his attention to the analysis of the two main forms of popular government—the pure democracy and the republic—to see which, by nature, can best control the effects of majority faction.

Again using the source of *definition*, Madison concludes that a pure democracy, "by which I mean a society consisting of a small number of citizens, who assemble and administer the government in person, can admit of no cure for the mischiefs of faction." Such a government, because its form permits both the creation and the immediate assertion of a majority passion or interest, will be able at will to sacrifice the rights of minorities or even of individuals obnoxious to the majority. Madison might have been thinking of the condemnation of Socrates by a majority of the Athenian citizens, since he supports his theoretical analysis at this point by a reference to history:

Hence it is that such democracies have ever been spectacles of turbulence and contention; have ever been found incompatible with personal security or the rights of property; and have in general been as short in their lives as they have been violent in their deaths.

The general effect of this argument is similar to that in the first half of the essay, since pure democracy fails because it believes that, by making all men politically equal, it can equalize their possessions, their opinions, and their passions. Madison has already disposed of such a visionary hope.

By *definition*, a republic differs from a pure democracy in two important respects: in its form and in the magnitude of its possible operation. It is a form of popular government in which power is delegated to representatives elected by the people, and it can therefore be extended over a greater number of citizens and over a greater area than can a pure democracy. The definitions of these two forms of popular government prepare the way for the rather involved reasoning which starts at paragraph 16 and continues to the end. These paragraphs can be related to the rest of the argument by seeing them as detailed statements of the *consequences* resulting from the two main points of difference between a democracy and a republic. Paragraphs 16-19 deal with the effects of the difference in form, paragraph 20 with the difference in magnitude.

The formal difference—the principle of delegative power—does not by itself provide a guaranty that majority factions will be controlled. Acting as a cause, it may lead to opposite effects. When the opinions of the people are sifted through a body of representatives who may be influenced by patriotism and the love of justice, the process might result in refining and enlarging the public views and,

probably, lead to decisions advancing the public good. However, the effect may as easily be inverted. As Madison puts it:

Men of factious tempers, of local prejudices, or of sinister designs, may, by intrigue, by corruption, or by other means, first obtain the suffrages, and then betray the interests, of the people.

Since the delegative form of government alone provides no certainty that majority factions can be controlled, Madison then proceeds to the corollary question of whether small or large republics are best able to elect good legislators. Paragraphs 17 and 18 present two considerations which decide the question in favor of the large republic. Fundamentally, these two paragraphs present the probable *consequences* of the smaller ratio between representatives and constituents which characterizes the large republic by contrast with the small one. A hypothetical example will clarify the rather close reasoning of these paragraphs. Madison starts with the assumption that, regardless of the size of the republic, the representatives must be numerous enough to guard against the cabals of a few, and limited enough to avoid the confusion of a multitude. Let us suppose that the range for an efficient legislative body is from 100 to 500 representatives. If the smaller number, 100, is selected by the constituents of a small republic, say 10,000 voters, the ratio is 1:100. If the larger number, 500, is selected by 5,000,000 voters, the ratio is 1:10,000. Therefore, if it be granted that the proportion of good men is the same in both states, the large republic will present a much wider choice and, consequently, the greater probability of a fit choice. The second consideration in favor of a large republic is that, since each representative will be chosen by many more voters, there will be less chance for

the voters to be fooled by unworthy candidates using the tricks of the demagogue. The argument in paragraph 17 depends for its force solely on numerical ratios. There will be more good men in a large republic from which to make a wise choice. Paragraph 18 adds the consideration that it will be harder to fool the many than to fool the few.

Madison then goes back to the second main difference between a democracy and a republic—the greater number of citizens and larger extent of territory which can be brought within the compass of the republican form. And here he sums up the *consequences* of his definitions in such a way as to re-emphasize the superiority of a republic over a democracy, on the one hand, and of a large republic over a small one, on the other:

The smaller the society, the fewer probably will be the distinct parties and interests composing it; the fewer the distinct parties and interests, the more frequently will a majority be found of the same party; and the smaller the number of individuals composing a majority, and the smaller the compass within which they are placed, the more easily will they concert and execute their plans of oppression. Extend the sphere and you take in a greater variety of parties and interests; you make it less probable that a majority of the whole will have a common motive to invade the rights of other citizens; or if such a common motive exists, it will be more difficult for all who feel it to discover their own strength, and to act in unison with each other.

Thus a large republic can control the effects of faction better than any other form of popular government and "in the extent and proper structure of the Union, therefore, we behold a republican remedy for the diseases most incident to republican government." Madison concludes by identifying true republicanism with the Federalist advocacy of the proposed Constitution.

Madison's powerful plea for a federal

republic can be felt most strongly when the sources of his argument are brought to light and his particular propositions are seen operating in the deductive form which moves relentlessly from assumptions and premises to conclusions. Many English teachers will be content to clarify the argumentative methods from which *The Federalist*, No. 10, derives its logical power. But others, perhaps those with an interest in political theory, will want to have their students examine the assumptions and challenge the conclusions of Madison's argument. Although possible refutations are beyond the scope of this article, an understanding of the sources can help in outlining some promising lines of attack. For instance, the fundamental dichotomy set up by Madison is that between the "public good," on the one hand, and "majority faction," on the other. Madison is careful to define what he opposes; but the term "the public good" remains an undefined ideal which controls his judgments but which is never pinned down. For those of us who, almost without thinking, identify the public good with the majority will, Madison's analysis seems shockingly undemocratic. The question could be asked: How can the public good be achieved or, for that matter, even known with certainty if majority faction is considered the main danger in a republic? Another point of possible refutation rests in Madi-

son's cynical definition of man in paragraphs 6 and 7. Would a Jeffersonian or perhaps even a Christian definition of man lead to different conclusions? Finally, some question could be raised about whether large republics actually do produce a higher quality of legislators than small ones. Madison was arguing that national representatives would, in all probability, be better than those in a state legislature. However, we might ask whether our Congress today can compare in quality with the much smaller Constitutional Convention or, if that is unfair, even with the Congress of Madison's own day.

These questions, and others, would be directed toward awakening the student's interest not only in the vital subject matter of Madison's article but also in the intellectually exciting rigors of logical procedure. Through the step-by-step reconstruction of Madison's argument, the student can be led to see how a commanding piece of rhetoric came into being. By studying Madison's sources of argument and seeing how the forms of syllogistic reasoning are filled with material drawn from the realms of theory and experience, the student writer, faced with the challenge of supporting a proposition, can learn to use these directing ideas, the sources, to make his own arguments richer, more controlled, and, ultimately, more convincing.

Round Table

PROSPECTIVE ENGLISH TEACHERS JUDGE GOOD USAGE

Not so long ago, problems of usage were easily solved—one form was right, and the other was wrong. Authoritarian handbooks and the teachers who followed them were

TABLE 1*

Key	For- mal	Collo- quial	Un- accept- able	MW	KF
A. Formal English: 3					
2: <i>I will</i>	56	40	4	F	U
6: <i>none . . . are</i>	40	38	20	F	F
3: <i>different . . . than</i>	38	36	24	F	...
B. Colloquial English: 6					
12: <i>who</i>	12	74	14	C	U
5: <i>can I</i>	12	72	16	F	U
10: <i>It's me</i>	18	68	14	C	U
9: <i>Go slow</i>	16	60	22	F	F
7: <i>everyone . . . their</i>	22	58	18	F	U
8: <i>to . . . check</i>	28	42	30	F	U
C. Unacceptable English: 3					
4: <i>do . . . like</i>	2	46	52	F	...
11: <i>as if he was</i>	6	40	52	F	U
1: <i>those kind of</i>	6	36	56	C	U

* The figures are percentage values; where the sum is less than 100, the difference is due to indecision on the part of the judges. Each of the items is identified with the above-listed locutions by number and key word(s).

more or less united in their efforts to inculcate the "correct" form into their students by waging relentless war against the "incorrect" form. The measure of their success may be observed in the speech habits of the present generation. Hardy "solecisms" flourish in

spite of the long and ineffectual campaign against them. Many of these are so well-established that acceptance is the only realistic way to end a pointless and losing struggle.

Some months ago, a dozen so-called "solecisms" were presented to a class of fifty prospective teachers of English in an attempt to discover whether their undergraduate training in English had brought about any degree of uniformity in their opinions concerning these contentious questions.¹ The students, all seniors, were asked to mark each locution "acceptable formally," "acceptable colloquially," or "unacceptable." The items on the questionnaire were the following:

1. I don't like *those kind of* friends.
2. If you invite me, I *will* come.
3. His hat is *different than* mine.
4. Do the work *like* he said to.
5. *Can I* have an apple?
6. *None* of the men *are* here yet.
7. *Everyone* put on *their* coats and went home.
8. We must remember to *accurately* check the answer.
9. *Go slow*.
10. It's *me*.
11. He acts as if he *was* your father.
12. *Who* did you say you met?

For the sake of convenience, the results of the analysis have been arranged in a table setting forth the opinions of the students with regard to each locution (see Table 1). By way of comparison, the last two columns show the ratings of two well-known authorities on usage, namely, A. H. Marckwardt and F. Walcott, *Facts about Current English Usage* (MW);² and G. L. Kittredge and F. E. Farley, *An Advanced English Grammar*

¹ At the University of Michigan, English 107.

² English Monograph No. 7, NCTE (New York, 1938).

(KF).³ The first represents a modern liberal standard of authority, based entirely on an objective study of the facts of usage. The second represents an older puristic standard of authority, based largely on conventional opinions about usage.

Although most of the prospective English teachers agree that most of the locutions are acceptable colloquially, they seem reluctant to grant formal status to many of them. Only three (2, 6, 3) are so rated and two of these have greater weight of opinion against formal status than for it. Yet Marckwardt and Walcott classify no less than nine as "Literary English." On the other hand, the students ruled only three locutions unacceptable. Kittredge and Farley, though they comment on only ten of the twelve, classify eight unacceptable.

Agreement between the authorities occurs only twice: both accept *none . . . are* and *go slow* as formal English. Here the students are hardly in agreement. In the case of *none . . . are* only 40 per cent would accept it formally, while 58 per cent would deny it formal status. As for *go slow*, the majority (60 per cent) rate it colloquial and 22 per cent refuse it altogether. Only 16 per cent agree with the "authorities" that *slow* as an adverb is acceptable formal English.

The time-honored prohibition against the split infinitive seems to carry some weight still. While most of the judges rated it colloquial (42 per cent) and 28 per cent rate it formal, a respectable 30 per cent reject it. Some of those opposed to its acceptance questioned not the practice of splitting infinitives but the stylistic advisability of doing so in the locution in hand. A glance at sentence 8 will assure the reader that there is good reason for stylistic objection to the split.

It would be foolhardy to ascribe any great significance to the results of this survey, for valid conclusions about the *facts* of usage could hardly be based on the *opinions* of a handful of informants. Nevertheless, these opinions are of interest because they

belong to young people who are (most of them) now teaching secondary-school English. The confusion here in evidence will no doubt be shared by at least a part of the next generation of students. They, like their teachers, will be of divided opinion concerning the correctness of the foregoing locutions.

This survey, moreover, reflects the conditioning in matters of usage which these prospective teachers of English have been exposed to. The results, as a whole, indicate notions of "correctness" ranging from extreme conservatism to radicalism almost as extreme. The main body of opinion, however, seems to reflect that more liberal attitude toward "good usage" which has asserted itself in many American classrooms during the last twenty years. The simple fact that many teachers have set aside the complex rules for the use of *shall* and *will* doubtless accounts for the overwhelming acceptance of *I will* in sentence 2. In this instance either *will* or *shall* is acceptable—both are "right." Surely the source of confusion in these matters is the erroneous but widely held conviction that there must be a "right" and a "wrong" answer to every question of usage. Relatively recent investigations of American speech habits have amply illustrated that in many questions of this kind both "right" and "wrong" are equally acceptable answers.⁴

W. S. AVIS

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A FOLLOW-UP STUDY OF GRADUATE TEACHING OF ENGLISH

After an extensive restudy and revision of its program of teacher-education, the department of English at East Tennessee State College found itself needing an answer to the question: To what extent are the objectives of the department for the preparation of English teachers actually being realized by

⁴ See, for example, the writings of C. C. Fries, especially his *American English Grammar* (New York: D. Appleton-Century Co., Inc., 1940).

³ Boston, 1913.

our graduates who are teaching English? The study reported in the following paragraphs was undertaken in an effort to find the answer to that question.

As a preliminary to the study, the department formulated a list of what it considered the abilities and attributes it desired in its graduates who teach English. Briefly stated, these abilities are the following: (1) The graduates should be able to employ in their teaching a wide variety of motivational devices, teaching methods, and materials. (2) They should be able to give special help to boys and girls who experience difficulty in the various phases of language-learning. (3) They should know how to plan with other teachers a program to promote consistent growth in English. (4) They should be able to recognize appropriate and specific goals, to aim toward the accomplishment of those goals, and to evaluate pupil learning in terms of them. (5) They should be able to guide effective student participation in classroom activities and in planning for learning.

The instrument used to determine the degree to which the graduates possess those characteristics was a multiple-choice questionnaire, called the "Inventory of Teaching Practices." In the inventory, brief descriptions of possible approaches to various phases of the English program were listed, and the respondent was asked to indicate which practices she employed "usually," which ones "sometimes," and which ones "never." By comparing those practices most frequently used with those least frequently used in a given phase of the English program, the writer of this report was able to draw some conclusions regarding the characteristics and practices of the English-teaching graduates of the college.

The population studied was composed of all teachers of English, Grades IX-XII, in the immediate service area of the college, who had received their Bachelor's degrees from the college. Forty-eight such teachers in six county systems and four independent city systems in upper East Tennessee were visited by the writer, who explained the purpose

of the survey and tabulated their responses to the inventory.

On the basis of the findings of the survey, the following conclusions may be drawn with respect to the graduates of the college who teach English:

1. They operate almost exclusively within the limits of their own classrooms, seldom employing such devices as field trips, community studies, and the pupils' other experiences in school as bases for the promotion of growth in language. They plan by themselves, without consultation with other teachers or school administrators.

2. They attempt to teach language skills without reference to the experiences of their pupils, infrequently capitalizing upon such opportunities as the presence of visitors in the classroom or radio programs heard and movies seen outside of school.

3. They use a relatively restricted number of devices for the promotion of learning and for the evaluation of growth in language and a comparatively small number of the available materials for language-learning.

4. They expect all their students to do the same assignments. To those who experience difficulty with those tasks the teachers give special assistance, but it is apparent that they do not recognize the broad range of differences among the adolescents they teach.

At the time of the present writing a committee from the department is using the data derived from this study as a basis for a complete re-evaluation of its curriculum for the preparation of English teachers.

GEORGE N. DOVE
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"TEACHING THE RESEARCH PAPER"—Continued

I have thought for some time that the relationship between college English instructors and librarians needed strengthening, and therefore the Queens College effort in that direction¹ seems to me highly com-

¹ See "The Research Paper: A Co-operative Approach," by Haskell M. Block and Sidney Mattis in *College English*, January, 1952, which I read with great interest from the points of view both of a college English teacher and of a library assistant.

mendable, particularly in regard to the most fundamental task of the freshman English course, teaching the research paper. Unfortunately a great many small colleges do not have the relatively large library staff with which Queens College seems to be equipped to help in the actual classroom teaching of library procedures. However, I have worked in more than one small college library where I have found members of the staff both able and eager to help students and faculty with their problems, many of which are peculiarly pertinent to the knowledge and skills of library workers. Moreover, I have yet to find a librarian who does not welcome suggestions for the improvement of library facilities, especially when they grow out of teaching procedures which the library is designed to supplement or even for which the library furnishes the basis of information essential to the learning process.

This is not to suggest that librarians should compete with members of the teaching profession. No one expects a librarian, even if it were possible (which it is not) or even when a particular librarian is an authority in a given field (a situation more often true than it is generally recognized to be)—I repeat, no one expects or should expect a librarian to keep up with the most recent English scholarship, except perhaps in the realm of bibliographical aids. Nor is it the librarian's business to supervise the writing of research papers for which the tools of composition, not library techniques, are demanded. Nor is it the librarian's special province to study English literature in order to stimulate intelligent criticism and literary taste. However, it is the librarian's daily experience to know how to read indexes and bibliographical guides; to be aware of the meaning and importance of symbols that save the careless investigator needless hours of search; above all, to be familiar with the limitations and possibilities of his own collection in its multiple applications to all branches of knowledge. And these things are not so constantly the concern of teachers of English composition, not even of college Ph.D.'s.

What I am suggesting is that English teachers should continue to learn as they teach. Too often, it seems to me, faculty members are afraid to ask questions not only of their colleagues (who could often supply the information) but of librarians as well because by so doing they may expose some ignorance and lay themselves open to a charge of incompetence. The result is that questions remain unasked, that valuable time is wasted, and that learning atrophies. Teachers claim with justice that they can best "motivate" their students' learning by beginning with their present interests. In English composition this usually means writing about what the student already knows best or is curious about. And it is of commonplace knowledge that required English composition courses include many more students who are not interested in majoring in English than students who become English majors. When the foregoing teaching principle is applied to the subject of the research paper, the English teacher's problems are to know how to direct such students as engineers, music-school students, or future history, government, or sociology majors to the appropriate source materials; how to teach them to organize such materials into a coherent and unified composition; and how to read the papers intelligently once the materials have been put together. The last two problems should be resolved without great difficulty by such a teacher. The solution of the first does not seem to me to depend wholly upon the teacher of English. For directing the student to appropriate source materials on subjects of a technical or specialized nature in other fields than that of English it should be regarded not only as legitimate but as necessary to use all the assistance available from one's colleagues and especially from the members of the college library staff. Incidentally, for those teachers who are still appreciative enough to acknowledge that they learn much from their students, the kind of research paper indicated above furnishes great stimulation.

Teacher learning, like student learning,

demands an effort. However, I know of few efforts in the teaching field that are more rewarding. Taking tests himself on the use of the library and finding in the library the answers to the questions asked;² imaginatively following in the library the research of a specific student on a topic unrelated to English; examining occasionally what new books of reference the library has recently received and standard ones in various fields unfamiliar to most teachers of English; observing changes in actual library procedures as they occur in his library—all these things may help the instructor who has not yet ceased to learn while he teaches. Perhaps they may be summed up in the suggestion that the teacher of English show a more active interest in his library and in the library personnel who are first of all anxious to serve him to the best of their ability or who lose otherwise much of the real reason for their existence.

BARBARA ALDEN

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ENGLISH FOR FOREIGN STUDENTS

I am now four weeks in America. I thought I shall never be able to understand an American man to speak.

American colleges have been offered a new challenge by the type of immigrant known as the "displaced person." Since our nation could not accommodate all the political exiles applying for refuge, the Displaced Person program has screened applicants through regulations of health, age, and aptitude. It follows, then, that those admitted are of better than average background culturally and intellectually. Most of them are

²A recent test, including nine parts designed to be given during one class period, has been devised by a group of college librarians who have incorporated suggestions of English teachers for the improvement of the earlier 1950 edition. The 1952 edition is entitled "Use of Library Facilities: A Diagnostic Test for College Freshmen," by Mary V. Gaver *et al.* Information about it may be secured by writing to Miss Gaver, Librarian, State Teachers' College, Trenton 5, New Jersey.

well qualified to pursue the educational advantages to which they would have been entitled in their own countries had not international politics interfered. However, it often happens, with those who are qualified, that exclusion from society through language barriers doubly exiles them even in our democracy. It is true that most of those who apply for admission to American colleges and universities have at some time studied English and can express themselves fairly well. Americans of the same educational level will recall that they, too, have studied some foreign language and cannot express themselves at all—much less take notes in lecture classes conducted in that language.

It is the latter problem that few can appreciate. Because the European student can speak English fairly well, it does not follow that he can understand it equally well, especially when he goes from lecture to lecture, exposed in one day to a cross-section of American accent peculiar to Maine, Georgia, or Texas, and hears nothing resembling the British English which he studied in Europe.

The foreign student's inability to follow lectures betrays itself sharply in the first quiz. The results are usually crushing for the teacher as well as for the student, and unless the teacher understands that he must look beyond the language for the student's qualifications to follow the course he will immediately conclude that this is not college material.

The language barrier not only affects academic progress but, more seriously, acts upon psychological adjustment. The exile never feels so alone as when in a crowd—especially when that babbling crowd has passed the quiz and is using such incomprehensible terms as "cinch," "flunk," and "crack a book."

The idea of bringing foreign students together in an English class suited to their needs is born of a European university idea which includes a plan for American students only—a plan which is an eloquent expression of the average American's difficulty on the European continent. Several American

colleges are now listing at least one English course for foreign students. Our college was one of the first to make the experiment. Credit is given for "English for Foreign Students," and the course may be substituted for one of the required freshman English courses.

Our first aim has been for psychological adjustment. In the beginning of the course the student's attempt to express an idea orally is more highly honored than *how* she expresses it. Temporary segregation from other students—especially in English classes—gives the foreigners the feeling that they can work on their language problems without being conspicuous. They can speak out freely and ask questions which in a regular English class would sound absurd. Without embarrassment they can work on pronunciation, read aloud, deliver speeches, and ask for explanations. They soon begin to speak unhesitatingly, even though they expect and want to be corrected. This breaking-down of inhibitions is the first and most difficult step toward psychological adjustment. As confidence increases, more courageous attempts are made to speak and write correctly. It is a great hindrance to the adjustment of an adult student to feel that she is delaying the progress of the regular English or speech classes and perhaps even providing amusement. In the segregated English class self-confidence can be inspired without detriment to anyone's progress. With the loss of self-consciousness there will naturally follow a general ease and better adjustment which will flow over into all the other classes. Speech inhibition is rock-bound whenever there is tension. If panic and frustration can be dispelled, the student will in a few weeks grasp the spoken word fairly well. In a few months she can be praised for a certain degree of mastery. This has been the case with all our foreign students who have had the benefit of a one-semester course in English suited to their needs.

As soon as the student begins to feel less inhibited, more attention must be given to *how* the idea is expressed. Though we follow a workbook designed for sentence structure,

vocabulary, and corrective English, we attempt above all to meet the problems as they present themselves.

Here it must be pointed out that English pronunciation is notably among the most difficult of the Western hemisphere. Any attempt to draw up a set of phonetic rules has so far been unsatisfactory. Other European languages can depend upon the constancy of the pronunciation of a specific group of letters. For example, in French the *ou* combination has only one sound, no matter where it appears in a group of syllables; so with common combinations in other romance as well as slavic and germanic languages. In English such combinations as *ough* have unpredictable variations of sound. Following the consonants *b, c, r, th, thr*, it calls for five different pronunciations, respectively. The simple syllable *us* seems safe enough to the uninitiated teacher. There is no malice lurking in "must," "trust," "bus." But if a *y* is added to the word "bus," is there any reason to suspect that the "us" becomes "is"? Is there any reason why *ue* is pronounced in "argue" but not in "rogue"?

An equally difficult aspect of English pronunciation is the placement of the accented syllable. In oral reading the following effect is not uncommon: "The *soksis* of his literary efforts contributed to the development of a new school of thought," etc. Traitorous words like "success," "development," etc., having their stress on what appear to be weak syllables, require constant attention.

It follows then, with regard to a specific systematic method for teaching English pronunciation phonetically, that we must face the unpleasant fact that each English word is a separate problem. Any attempted rule is entangled in a maze of exceptions. Our method of meeting the difficulty has been through oral reading and written composition. In oral reading attention is given to each mispronounced word, and its phonetic intricacies are unraveled in class. Students are asked to keep a list of such words. The teacher adds other common words which she has heard mispronounced in con-

versation and uses the combined lists for oral quizzes.

The second approach is written composition. This is a satisfactory method for analyzing the use of words. The following composition is typical of the beginner:

My first days in America past with a few interesting things. The first day in school I was to the library. For one minute I was doing nothing only to look at the silence of the studying students. I was glad to see a so rich library. Then something live moved behind me. It was a teacher. She ask me probably what I look for but I did no understand, so I said "No." By her sad face I know she thought me deaf, so I laugh, and she look more sad. Then I said I am a foreign student, and she laugh and said where I was from. So we had a very interesting discuss. When I return to class I am still laughing because funny things happen in education.

In a class for foreign students such a laudable effort after four weeks in America can be discussed and corrected to the profit of all members of the class, whereas in a class of English-speaking students any attempt to correct it would focus attention on the limitations of the foreign student and waste the time of the other members of the class.

The method of correcting can be patterned on any method used for corrective English classes. It is strongly advised, however, that free composition be preceded by several weeks of drill in a good workbook designed for corrective English.

Some teachers have remarked that this procedure must require infinite patience, but I find that there is no tax on patience since foreign students seldom repeat a mistake after it has been corrected. Most of them are getting their education at a great personal sacrifice in order to shape a successful future in America, and they are eager to overcome any language obstacle to that future. Therefore a teacher of such classes is seldom burdened with an apathetic student, and the seeds of correction nearly always fall on good ground. More than that, the teacher has the reward of seeing personalities evolve as the language constriction diminishes. It is

gratifying to see tension relax to the point where the following philosophical view is expressed:

Students are like human beings. They need sometimes to rest and feel free of chains which bind them and books together. Last week we stood on the eve of semester exams. I was afraid. But I changed my mind. Some of my class maits were so afraid they could not eat. But I think it is foolish. It is too late. If they want to worry better it would be to worry at the beginning of the semester.

As the course progresses there is increasing mastery of English, but, more important still, there is improvement in self-mastery. English ceases to be embarrassing, and even those who still make many mistakes make them with amazing fluency. The following is the fulfilment of an assignment to write, without benefit of a dictionary, a composition on some college experience:

THE YOUNG GENTLEMAN AND THE BULL

One beautiful summer day a young gentleman was lying on the grass near the bank of a river and was enjoying the field's fresh air. He heard a crackle near him. He jumped on his foot and saw the roaring bull coming to him. He ran to a near house, but the house's doors were closed. Is no time to stand and think for the bull is very angry. Now to jump in the river, it is nothing else to do. The bull scraped the earth with his anger. He knew that the young gentleman was soon to come out of the water. To stay in the water is too cold and to reach the other side is not possible, but the young gentleman thought of one trick. He dived under the water and the hat which was on the head left itself on top of the water. The bull looked at the hat and followed her going on the bank. So the young gentleman saved himself from the big danger.

It has been so with me in college. In the beginning the English was a bull which almost destroyed me. This class was the river. Maybe I still make mistakes but I know how to save myself.

SISTER MARY MADELEINE

COLLEGE OF NOTRE DAME OF MARYLAND

Letters to the Editor

To the Editor of "College English":

Miss Lois M. Scott-Thomas' "Poetry for Technological Students" (*College English*, March, 1953) interested me greatly because I have been using somewhat similar methods, though perhaps in a less formal way. Most of my own teaching, to be sure, has been done with students in a liberal arts program; but this fact seems to me negligible, since the majority of students not specializing in literature appear convinced at the outset that they "don't like" and cannot understand poetry. In a way it is reassuring to find that there is not much difference between the sexes in this matter. No special arguments seem necessary to convert the he-man, provided that the poetry itself is judiciously chosen—and the problem of selection is not much more difficult for poetry than for the short story or the novel. One can be reasonably sure, for example, that Jane Austen will appeal to more young women than young men, and Conrad to more young men than young women. A well-balanced menu therefore becomes mandatory.

As Miss Scott-Thomas suggests, we do need to emphasize both the similarities and the differences between prose and poetry. A further important emphasis, I think, is an emphasis on the differences between various sorts of poetry. Much of the students' initial confusion arises from the fact that they often try to approach all poetry (except the obviously narrative kind) in much the same way. The result may be either an absurdly literal interpretation of a highly symbolic poem or an absurdly tortured interpretation of a poem whose meaning lies close to the surface. As a device for minimizing this confusion, a rough sort of "poetic scale" can be used to advantage:

Prose | Music

It seems important that this scale be horizontal rather than vertical, in order to eliminate the idea that questions of higher and lower, better and worse, are necessarily involved. Toward one end of the scale are those poems, like Vachel Lindsay's "The Leaden-eyed," whose meaning can be given a fairly adequate prose statement. Toward the other end are those poems, like "Kubla Khan," whose "meaning" cannot be stated in prose at all but is conveyed primarily through suggestion and sound. Between the two extremes there are of course many degrees.

Needless to say, a few misunderstandings of this rough device often need to be cleared up. For instance, one has to explain that "music" does not refer only to obvious rhythm or sweetness of sound—that, in fact, a poem close to the "prose" end of the scale may nevertheless have a strong appeal to the ear. But once these initial misunderstandings are clarified, students seem to derive help from asking themselves: At approximately what point on the scale does this poem need to be placed? When some measure of agreement in answering this question has been achieved, subsequent analysis of the poem can take a more appropriate form.

Analysis of a poem near the prose end of the scale may afford a convenient starting point, for two reasons. First, it may reassure the skeptical student by enabling him to realize that reading poetry does not always necessitate his abandoning what he considers his common sense, does not always require him to develop a pattern of thought entirely different from the one which he brings to the reading of prose. But, second, a consideration of why the author has chosen to express his idea in poetic form may often lead him to an understanding of certain es-

sential distinctions between prose and poetry.

Before long the student can profitably undertake the analysis of a poem near the opposite end of the scale. Here, at the same time that he recognizes the impossibility of reducing such a poem to prose statement, he can also learn to cope with another problem which Miss Scott-Thomas has mentioned—recognizing the appropriate limits of subjective interpretation and reaction. A recent experiment with an "Introduction to Literature" class will illustrate my meaning. After the group had read "Kubla Khan" once, they were asked to write down immediately in class the associations and ideas which the poem suggested to them. Approximately half of the class produced nothing to the purpose, but it was easy to demonstrate that their failure sprang from their emphasizing only a few lines. The other half of the class produced results which, though expressed in a variety of ways, showed a rather obvious and gratifying agreement on the essentials.

There is no doubt in my mind that, despite numerous setbacks, we can, as Miss Scott-Thomas suggests, make a great deal of progress toward enabling students to appreciate poetry. We need not argue and exhort about the value of the "higher things of life." If we provide suitable keys to the doors, many students will like what they find on the other side, and argument will be a gratuitous insult.

DORIS B. GAREY

Fisk University

P.S. I also greatly appreciated the articles on Algren, Mrs. Stowe, and Hemingway.

To the Editor of "College English":

I read with much interest Joseph Beaver's article, "Technique in Hemingway," printed in the March issue of *College English*. Mr. Beaver's approach to Hemingway is both informative and unusual. However, I feel that his explanation for the failure of *Across the*

River and into the Trees and for the success of *The Old Man and the Sea* is rather incomplete.

It seems to me that Hemingway's novels represent the statement of a continued search for values in the modern world. This search for something with meaning can be traced from *The Sun Also Rises* all the way up to *Across the River and into the Trees*. But in this latter novel the search is discontinued; apparently the search is over, and there aren't any true answers after all. The book fails simply because it says life fails. But in *The Old Man and the Sea* the search is resumed (resumed, by the way, on a very mature level), and life again takes on meaning.

Across the River failed because it is the story of a Jake Barnes or a Frederic Henry who grew older but who learned nothing more about life during the years. We can accept as true the statement that Jake and Henry were disillusioned young men searching for values, and we feel that their search, as young men, was of considerable importance. But when we find the Colonel doing the same thing, believing the same things, acting in the same ways, some thirty years later, we wonder if all of this isn't ridiculous; shouldn't the Colonel, to be of any real significance, have discovered something besides ducks, sex, and whiskey to give his life meaning? Or, if there isn't anything but ducks, sex, and whiskey in the world, wouldn't the Colonel have tired of them by fifty? In other words, the story of the Colonel isn't of any importance to the reader because the Colonel is either exceptionally stupid or else a hopeless sensualist.

The symbolism and the tone of *The Old Man* imply a belief in the dignity and importance of man that give body to the story and make it of significance to the reader.

LEO J. HERTZEL

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Current English Forum

Conducted by the NCTE COMMITTEE ON CURRENT ENGLISH USAGE¹

SHALL AND WILL

A child learns the danger of misusing *shall* and *will* from that little tale of the drowning foreigner who yells to would-be rescuers, "Nobody shall help me. I will drown." He does drown, for everyone on the bank knows English grammar perfectly. A child is chiefly struck by the mentality of the rescuers, though the idea behind the tale is surely more striking.

Yet one must admit that, in cramping and stretching English usage to force it into the Procrustes' bed of elementary Latin grammar, our early grammarians could have found few other things so troublesome as future-time expression. Obviously, a place for the ax. Latin had, or so they thought, one future tense. No language should be seen in public with more. By lopping off the first person of one English future and the second and third persons of another and disregarding the sense of both, the grammarians saved their faces and the future of English grammar.

Our future tenses are too complicated for full discussion here, and too numerous. Except perhaps to totalitarians, action is certain only when it is past. The future has some degree of uncertainty, with various aspects—volition, possibility, destiny, obligation, and so on. Thus, in English as in other languages, the future tenses have grown out of periphrastic combinations, one part giving the semantic content, the other part the aspect.² Even in OE *sculan* and

¹ Margaret M. Bryant, chairman, Harold B. Allen, Adeline C. Bartlett, Archibald A. Hill, Kemp Malone, James B. McMillan, Albert H. Marckwardt, Russell Thomas, John J. Winburne, Harlen M. Adams.

² For a description (not handbook rules) of future tenses and how they arose see Jespersen, *Philosophy of Grammar*, pp. 260-62.

willan were only two of several ways of expressing future time. In MnE there are two or three dozen ways,³ many of them in everyday use.

But what is commonly called the English future tense is still that *shall-will* team yoked for three centuries now in a Procrustean double harness, in which they have been as well matched and as companionable as a racehorse and a Percheron would be. For, except by grace of Procrustes (incarnate in Johannes Wallis and his successors), they are not the same breed. In OE they were distinct and independent verbs which, like the other MnE modal auxiliaries, were predicates in their own right and normally took infinitive objects. Modal auxiliaries, however, like future tenses, are another long story.

The history of *shall* and *will*⁴ has a few clear and indisputable facts which can be covered in one Forum. In OE *ic sceal* meant "I am bound," "I am destined," "I am obliged by a power outside myself," usually a higher power. Likewise, *he sceal* meant "He is bound," etc. *Ic wille* meant "I wish," "I intend," "I am determined." *He wille* meant "He wishes," etc. No Procrustean confusion about first, second, or third person. In ME and early MnE these two verbs, like the other MnE modal auxiliaries, lost their independence and became mere signs of some aspect of their former infinitive objects, the aspect depending on their own original semantic force. This force faded,

³ See Pooley, *Teaching English Usage*, pp. 49-54; Fries, *American English Grammar*, p. 150.

⁴ For the full history see the work of Professor Fries, especially *American English Grammar*, pp. 150-68, and "The Periphrastic Future with *Shall* and *Will* in Modern English," *PMLA*, December, 1925.

but it did not die. Nor did it do a juggling act—no grammarians about—so that *shall* began to mean *will* and *will* to mean *shall* in this or that position. In whatever person, throughout the pre-Procrustean era, *shall* continued to suggest, however faintly, a power outside its subject or the speaker, and *will*, however faintly, a power within its subject or the speaker. Read, for example, the King James version of the Psalms: "The way of the ungodly shall perish." "Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord forever." I suggest that, for all the semantic erosion of the last nine hundred years, the best single clue to the idiomatic use of *shall* and even the safest clue to its "grammatical" use may still lie in the OE meaning of *sculan*.

Will is farther from *willan*. It may be only that *will* has faded more than *shall*. It may be that the grammarians loaded the dice by giving *will* two-thirds of their future paradigm. At any rate, for many speakers and writers—and the number is growing—*will* has established itself as a colorless future sign (compare the history of the French future) in all three persons, and *shall* has not. *Shall* is an acquired taste. I know a child who, on the evening after her first lesson in the future tense, startled her father (a professor of English) by proudly praying, "Thy shall be done." And who shall cast the first stone at her? We all know who will. But nobody is proud of his *wills*, for nobody but our drowning foreigner ever says *shall* where the grammarians have prescribed *will*. Like *I* and *whom*, *shall* is trotted out with bells on. Like *me* and *who*, *will* slips out while nobody is watching—luckily, a good part of the time.

Pooley has some excellent advice for troubled speakers. So has Jespersen.⁵ I am

going to make two suggestions here. First, except in a few formal situations, some other expression for the future will often be more precise English than *shall* or *will*, despite the army of radio speakers and others who shun such colloquialisms (damning word) but radiate virtue when they intone in ultra-formal context, "Immediately afterward he'll anoint the queen's head." (In this cloud-cuckoo-idiom, *I'll* is understood to be a contraction of *I shall* when and if desired, and better form for simple futurity than *I will* or such a vulgarism as *I'm going to*.) Second, if you feel inclined to say, "I'll probably go tomorrow," by all means say it. But don't deceive yourself. You are using *will* for first person simple futurity, and the English language is gradually doing the same thing.

You and the English language might do a great deal worse. I own a Bible with its text manhandled by one of that unlovely tribe who set what they call grammar above speech and literature. In the way of his kind, he has laid grammar on with a trowel. For instance, the last verse of his Psalm 23 reads: "Surely goodness and mercy will follow me all the days of my life; and I shall dwell in the house of the Lord forever." (Not, at least, "I'll dwell in the house of the Lord.") To prove that he knows grammar, he kills sense, and this is not the only casualty of his version. It is a fair sample of the abominations practiced by educated people in the name of grammar. It tempts me to paraphrase a little selection from, I think, *Rebecca of Sunnybrook Farm*:

When sense and grammar clash,
Let grammar go to smash.

ADELINE C. BARTLETT

⁵ *Essentials of English Grammar*, pp. 271-81.

Report and Summary

"SHAKESPEARE AND THE HORSE with Wings" was the title of an address given on Shakespeare's birthday last April at Stratford-on-Avon by the English poet, George Barker. The text is now available in the July *Partisan Review* and is particularly interesting as a subjective account, unweighted by critical gear, of the effect of Shakespeare's poems upon the mind of a contemporary poet. They have had, Barker says, "much the same effect upon me as owning a unicorn who could also speak." To Barker, Shakespeare's works are remarkable not because they exhibit knowledge of law, history, botany, the theater, and so on, but for the fact that such things are constantly being turned into poetry. "He taught me," says Barker, "the absolute power of the imagination." He found the English tongue a virgin and left her the mother of half the living. We should all find it much harder to *communicate* if William Shakespeare had never been." Barker's conception of Shakespeare as a person is of a young man who not only thought violently but behaved violently too, "a man who was not afraid to make gigantic experiments and therefore gigantic mistakes." And since he believes that perfect poetry is no more possible than perfect people, Barker has "no sympathy with those critics who explain that Shakespeare "could not have written this play or that, they are so bad. This is as absurd as to complain that Columbus did not discover America on each of his voyages." Poetry, Barker thinks, is not as Matthew Arnold insisted it was, a criticism of life; "poetry, at bottom, is an acceptance of life. And if it comes to this acceptance of life, you will see what an extremely greedy man William Shakespeare was. He accepted the whole cake. And he ate it, too."

FIFTY PAGES OF THE SPRING *KENyon Review* are taken up by William Emp-

son's "Falstaff and Mr. Dover Wilson," with Empson arguing against Wilson's theory that Shakespeare made Falstaff appear in the first version of *Henry V*, the result being that the present text of that play is much revised. Many brilliant sparks fly off in different directions from Empson's anvil as he forges his own theory, which is that Falstaff, from Shakespeare's first conception of the character, was not intended to arrive at Agincourt, because the Prince was intended to reach that triumph over Falstaff's broken heart.

SEVERAL OTHER ARTICLES ON Shakespeare have also recently appeared. John Berryman, in "Shakespeare at Thirty" (summer *Hudson Review*), by revisualizing the events of one critical year in the poet's life, helps to recapture the personality of Shakespeare the man. Albert Cook discusses "Metaphysical Poetry and *Measure for Measure*" in the spring *Accent*; and in the spring *Perspectives U.S.A.* Eric Bentley reviews the history of Shakespearean production from the late nineteenth century to the present, pointing out some of the ways stage barriers are put by producers between the audience and Shakespeare's meaning and how some of these can be removed. Bentley's article, "Doing Shakespeare Wrong," will be especially helpful to dramatics teachers with a play by Shakespeare on their schedules.

THE POETRY OF WILLIAM BUTLER Yeats is currently receiving considerable attention from the critics. Among recent articles are "W. B. Yeats and the Irish Background," by T. R. Henn, in the spring *Yale Review*; "Yeats without Myth," by Adams, in the summer *Accent*; and "The Art of Yeats," by Richard Ellman, in the summer *Kenyon Review*.

Henn, an Irish critic whose book on

Yeats, *The Lonely Tower*, appeared last year, helps to clarify some of Yeats's inconsistencies by pointing out that although Yeats was Anglo-Irish, he did not belong to the "Ascendancy"; that he never really knew the inside of a "great house" until Lady Gregory introduced him to Coole; and that Coole, actually, was the only one he knew intimately, and was not entirely representative. As a result, Yeats had a romantic attachment for the things he thought the "great house" represented, so that, in the end, when the Free State came into being, "a heroic Ireland had achieved her freedom but destroyed the civilization Yeats valued."

Although Yeats has had a special ranking among modern poets as being most successful in constructing a private mythology, "to unify and order modern experience," Adams contends that a knowledge of Yeats's philosophy is not necessary for the appreciation of many of his poems and that only a handful demand that "A Vision" be studied first. He then analyzes "Byzantium" to get at the poem's direct human meaning and to show that the myth is dispensable. He concludes that mythology was a personal necessity felt by Yeats but that "the myth was, and was intended to be, a transparent guise through which the poet and his readers might approach the creation or the experience of his personality."

Ellman discusses at length the varieties of images used by Yeats, and Yeats's hypothesis of "affirmative capability." Yeats considered it the poet's duty, Ellman says, to invade the province of the intellect as well as of the emotions. His conception provided "that poetry must center on affirmations or the struggle for affirmation, that it must satisfy the whole being, not the moral, intellectual, or passionate nature alone, and that it must present a vision of reality."

THE WORKS OF ALBERTO MORAVIA, who figures largely in the article on contemporary Italian writers by Nicola Chiaromonte in the May *College English*, are

discussed in "The Moravian Muse," by Thomas G. Bergin (*Virginia Quarterly Review*). Moravia's five novels and three *novelle* have all been published in English translations (some in paperbacks), which makes them readily accessible. Bergin discusses them all, though not at great length. Enough, however, to make his point that Moravia is important because, despite notable defects, he is "not only the accurate observer of the passing scene, but an artist who combines rare technical skill with true sympathy for the afflictions of contemporary humanity."

TWO YOUNG PERIODICALS WITH which teachers should be familiar are *Films in Review* and *World Theatre*.

Films in Review, now ending its fourth year, is a publication of the National Board of Review of Motion Pictures, Inc., which maintains that responsibility for good motion pictures is not the industry's alone but also the public's. It appears monthly, except between June and September, when it is published bimonthly. Each issue contains articles, film reviews, and reviews of relevant books. The June-July issue contains an excellent article by Joseph Anderson on the history of Japanese movies, which he says have been the only nonoccidental films ever to equal those of the West; the August-September issue contains one on the Italian film renaissance, by Robert Kass. In Italy, it appears, the fervors of neorealism are being succeeded by Hollywood techniques. Address: 31 Union Square, New York 3 (\$3.00 a year).

World Theatre, a quarterly, is now ending its second year. It is published by UNESCO and the articles in each issue are printed in both French and in English. Each issue contains many beautiful illustrations, and the last includes the following articles: "The Problem of Language," by Peter Ustinov; "The Burden of the Classics," by Jacques Lemarchand; "Realism and Poetry in New American Playwriting," by John Gassner; "Projected Scenery," by Walter Unruh; and

"Some Chinese Theatrical Costumes and Their Accessories," by A. C. Scott. There are also sections on festivals and international meetings and on world information. Address: Theatre Arts Books, 224 West Fourth Street, New York 14 (\$5.00 a year).

WHEN THE PULITZER AWARDS were announced in late spring, Ernest Hemingway's novel *The Old Man of the Sea*, William Inge's play *Picnic*, and Archibald MacLeish's *Collected Poems, 1917-1952* received the accolades. Other awards in the field of letters included *Edmund Pendleton, 1721-1803*, by David J. Mays, as a distinguished biography or autobiography, and *The Era of Good Feeling*, by George Daingerfield, as a distinguished book on the history of the United States.

THE ANISFIELD-WOLF AWARDS, given annually to focus attention upon current publications "which by their presentation of racial problems may help in their solution," this year went to two works of nonfiction, Han Suyin's *A Many Splendored Thing*, an autobiographical account of contemporary life in Hong Kong, and Farley Mowatt's *People of the Deer*, an account of life among the Eskimos in the Hudson Bay area.

THE ACADEMY OF AMERICAN Poets (435 East 52d Street, New York) has recently bestowed its annual fellowship of \$5,000 upon Robert Frost. The fellowship is given "for great achievement in poetry." The academy was chartered in 1934, but its first formal fellowship was not given until 1946, when the winner was Edgar Lee Masters. Last year the award went to Padraic Colum.

TEACHERS OF WRITING, WHETHER it be "composition" or creative writing, will find useful both for themselves and for some students several articles which have recently appeared. In the *Saturday Review* (June 27) the novelist Elizabeth Bowen, in "The Sponge of the Present," discusses the factor of "influences" upon the development of a

writer, particularly environment, literary influences, and experience. Burges Johnson, in "Inspired and Uninspired Writers" (*Saturday Review*, April 25) illuminates the relationship between inspiration and the drudgery of self-training or, as Christopher Fry describes it, that slowness in writing which "feels more like a slow death by ground glass" than "verbal intoxication." Johnson's illustrations, drawn from his personal acquaintance with many writers, should give moral support, if not "inspiration," to the apprentice writer. Both Fry and the actor Alec Guinness discuss in the March *Atlantic* the temperamental problem of what the artist expects from the critic. Guinness says that for him, dramatic criticism requires two things of paramount importance, readability ("which rules out French, Latin, German, tiresome quotations, puns, and so forth") and the gift of conjuring up for the reader a visual picture of a performance. Fry, writing as a dramatist with many "first nights" behind him, wonders "if there is a pin to choose between the ardors of creating and criticizing." Ideally, he thinks, there should be nothing, no preconception of what a play is, no demands, between the critic and the stage; only a readiness to receive. He gives, throughout, many illustrations of how certain passages in his own plays were composed, and concludes by saying that he makes one of his characters describe justice as the crossing of mind with mind and that "I believe this to be true of just and creative criticism." In the May *Atlantic*, E. E. Cummings, in "i & self-discovery," states his purpose as that of trying to communicate "certain attitudes and reactions surrounding the mystery of the transition from which emerged a poet and painter E. E. Cummings." He does, and students who think of him primarily as a rebel against the authoritarianism of eighteenth-century grammarians will discover that there is a difference between the rebellion of literacy and the grumblings of indolence.

TWO OTHER ARTICLES, BOTH BY Malcolm Cowley, which will be most helpful

to the teacher trying to catch up on contemporary American fiction are "The New Critics and the New Fiction" (*Saturday Review*, July 25) and "A Tidy Room in Bedlam" (*April Harper's*). In the first, he points out that fashionable critical catchwords—irony, myth, symbol, and many more—are exerting a baneful influence on contemporary fiction. Young writers are too much influenced by the dicta contemporary critics are pouring into the literary quarterlies and elsewhere, and so have been led astray. He gives numerous amusing illustrations from recent writings, both published and unpublished. In "A Tidy Room in Bedlam" he makes some volatile observations, analyzing the techniques characteristic of the post-World War II American novelists. They are producing, he says, novels by intellectuals, for intellectuals, about supposedly intellectual characters, "in which not a single intelligent notion is expressed about society." The writers themselves, conscientious and highly skilled, are beginning to realize the limitations of the new fiction and "are awaiting something or someone to give their work a more positive direction." Cowley thinks that when this happens we may well have another great period in American fiction.

SHAKESPEARE'S USE OF *THOU* AND *you* illustrates very neatly the earlier use of the singular in addressing familiars and inferiors, and attention to his usage also reinforces the characterization. At least, Charles Williams finds it so in *Twelfth Night*. For example, the shifting usage of Olivia in her dialogues with Malvolio parallels her loss of respect for him, and her usage in the conversations with the disguised Viola and in the soliloquy which follows one of these shows the dawning of love. In his "The Use of the Second Person in *Twelfth Night*," in *English* (English Association, London) for spring, he also traces other revelations of attitudes by this means.

"FROM NATIVE SON TO INVISIBLE Man: The Literature of the Negro for 1952," by Alain Locke, in *Phylon* for the first quar-

ter of 1953, points out the increase in the number of novels by Negro writers or about Negroes and their progress from merely racial protest to novels of humanity using Negro materials just as any good writer uses his own background. That this is true is heartening, and it is a further good sign when a Negro critic unhesitatingly points out flaws even in the best work of his people.

Phylon is not confined to a consideration of Negro concerns. It deals with the American Indian, chiefly in Mexico, and the racial problems in Asia and Africa.

EVELYN WAUGH HAS CONTRIBUTED a short novel, complete in one issue, to *Commonweal* (July 31). Entitled "Love among the Ruins: A Romance of the Near Future," it is an extravagant satire, Orwellian in subject and overtones but more like Ludwig Bemelmans in style. Waugh probably enjoyed writing it, but he makes his very serious point: that if the current tendencies toward state control are pushed to their logical conclusion, the destruction of individual living is rapidly approaching.

THE MAINTENANCE OR LIMITATION of intellectual freedom has become a boiling issue, with teachers close to the center of the caldron.

That the educational leaders of the country are opposed to the employment of any teacher who is a Communist sympathizer was made clear by the *New York Times* survey (December 21, 1952). But it was equally clear that most of the same educators were opposed to the loyalty oaths. Since then, there has been continual debate as to what measures should be taken to guard against propagandizing in schools.

Some believe that all Communists and fellow-travelers should be dismissed automatically. Socialist Norman Thomas says: "He who today persists in his Communist allegiance is either too foolish or too disloyal to democratic ideals to be allowed to teach in our schools . . . he is a poor teacher

who cannot indoctrinate his pupils all day long without being caught in a specific act."

At the opposite pole are those who think it wrong for a man to be dismissed for his political views without an overt act of political indoctrination duly proved. Senator Taft has said that a teacher should not be dismissed simply for being a Communist without actually trying to indoctrinate his students.

A middle view is that, although Communists are a menace anywhere, any measures that would be effective to find and remove them would have harmful results greater than the good they would do. Justice Learned Hand declares: "Risk for risk, I had rather take my chance that some traitors may escape detection than spread abroad a spirit of general suspicion and distrust, which accepts rumor or gossip in place of undismayed and unintimidated inquiry."

The National Education Association opposes the employment of Communist teachers but deplores the indiscriminate application of the epithet. Its summer convention advised teachers to answer all questions asked by investigators, but it declined to declare that invocation of the Fifth Amendment is an evidence of guilt.

Howard Mumford Jones, in "How Much Academic Freedom?" (June *Atlantic*), and Granville Hicks, in "How Red Was the Red Decade?" (July *Harper's*), suggest that the number of teachers who are party members is very small. In 1952 the Bureau of the Census found that there were 1,200,000 teachers in the country. Jones thinks that, since the FBI estimates the party membership at 24,796, there are probably fewer than 500 party members teaching in American schools. Superintendent William Jansen, of the New York City schools, reports (*New York Times*, June 7) that during the past year, 100 New York teachers have resigned or have been dismissed because of disloyalty. [Some of these were dismissed as insubordinate for refusing to answer questions. The evidence

against them was not revealed.] Jansen points out that this is less than 1 per cent of the teachers in his system. Arthur Levitt, who conducts the hearings, says that former Communists who have really broken with the party will not be affected by the current investigation.

Recently, the *Inland News*, published by the Inland Steel Company (United States Steel subsidiary), asked: "Is fear of Communism being used today to limit the right of our children to be educated as we should expect? Or do our teachers and schools lack the courage to present and teach all sides of vital questions for fear of subversive accusations? Judging by what some students think about liberty and justice there is evidence that this is so." The *Inland News* then analyzes the findings of a high school poll on freedom by the Purdue University Opinion Panel. Here are some opinions, with the percentages of youngsters who held them: Police may be justified in using the "third degree" to make a man talk, 58 per cent; persons refusing to testify against themselves should be severely punished, 33 per cent (plus 20 per cent uncertain); some groups should not be allowed to hold public meetings, 25 per cent; police should be allowed to search a person or a home without a warrant, 26 per cent; a criminal should be denied the right to have a lawyer, 15 per cent; newspapers should be allowed to print anything except military secrets, only 45 per cent. The *News* discussing this trend toward totalitarian thinking, declares: "Educational institutions must shoulder part of the blame. In a deeper sense so should parents and other private citizens. We have permitted political opportunists and hysterical anti-Communists to single out our schools and colleges and question their right to teach freely."

Last spring in Oregon, veterans' organizations led in successful opposition to proposed additional loyalty oaths for teachers. Karl L. Wagner, Oregon department

commander, insisted: "There must be a starting assumption that school teachers are loyal Americans." A detailed account of the campaign appears in the May *Journal of the American Association of University Women*. Similar co-operative efforts which have beaten off threats to freedom in our schools are reported in *National Education Association, Defense Bulletin No. 49*, which every teacher should read.

The censorship of books in libraries here and in the Department of State's Information Centers abroad is hotly debated. During a swift tour of Europe, Senator McCarthy's investigators, Cohn and Schine, looked at books in the information centers. McCarthy announced that there were thirty-thousand Communist books in those centers. Officials agreed that books by many American authors had been black-listed by the State Department and removed. Some had been burned, but no more were to be. Soon President Eisenhower, in extemporaneous remarks at the Dartmouth College commencement, said:

Don't join the book burners. Don't think you are going to conceal faults by concealing evidence that they ever existed. . . . How will we defeat Communism unless we know what it is? . . . Now we have got to fight it with something better—not try to conceal the thinking of our own people. They are part of America and even if they think ideas that are contrary to ours, they have a right to have them, a right to record them, and a right to have them in places where they are accessible to others.

Later, he said that his Dartmouth remarks did not refer to the kind of book "which is an open appeal for everybody in those countries to be a Communist." Still later, he telegraphed the American Library Association convention:

The libraries are and must ever remain the homes of free, inquiring minds. To them our citizens—of all ages and races, of all creeds and political persuasions—must be able to turn with clear confidence that they can freely seek the whole truth, unwarped by fashion and uncompromised by expediency. For in such whole

and healthy knowledge alone are to be found and understood those majestic truths of man's nature and destiny that prove, to each succeeding generation, the validity of freedom.

And about the overseas libraries, he stated: "We know that these libraries have been operated throughout the years with a single-minded devotion to the interests of the United States." Full text of this message appears in the *ALA Bulletin* for July-August.

The American Library Association itself adopted an eloquent manifesto in defense of the freedom to read and a resolution on the overseas book service. Both have been indorsed by the American Book Publishers' Council. The full text appears in the *Nation* (July 4), the *New Republic* (July 6), and the *Saturday Review* (July 11), and a considerable portion is printed in *Time* (July 6). An excerpt follows:

We believe that free communication is essential to the preservation of a free society and a creative culture. We believe that these pressures toward conformity present the danger of limiting the range and variety of inquiry and expression on which our democracy and our culture depend. We believe that every American community must jealously guard the freedom to publish and to circulate, in order to preserve its own freedom to read.

That same week, the mayor of San Antonio suggested that identifying stamps be put on public library books written by persons accused of affiliation with subversive organizations. The San Antonio Minute Women had mimeographed a list of six-hundred books whose authors had been named in congressional investigations—e.g., Einstein's *Theory of Relativity*, D. C. Fishers' *Understood Betsy*, and the Rockwell Kent-illustrated *Canterbury Tales* and *Moby Dick*. Apparently the proposal will be dropped in the face of the opposition.

See also William Haygood's article on the overseas libraries in the *Saturday Review* (July 11) and "What Does It Mean To Be Free?" by Ralph Barton Perry, in the *Pacific Spectator*. No comment is

made here on the congressional investigations which have stirred so much controversy. The teacher ought to be sure to read reports from both liberal and conservative papers and magazines; uncolored pictures are hard to find.

ROBERT LADO'S EXCELLENT DESCRIPTION of "Materials and Tests in English as a Foreign Language," presented at the Boston NCTE convention, has been mimeographed by the English Language Institute, 1522 Rackham Building, University of Michigan, and may be obtained upon request, accompanied by six cents postage. For anyone teaching English as a second language this is indispensable.

OF THE FRESHMEN ENTERING THE University of Illinois a year ago, 28.9 per cent failed the preregistration proficiency test in English and had to take a high-school-level, noncredit remedial course.

THE WORLD'S FIRST NONCOMMERCIAL, educational television station went on the air April 16. It is KUHT, supported jointly by the University of Houston and the Houston public schools.

"**WHAT IS COLLEGE FRESHMAN** English in Virginia," by R. C. Simonini, Jr., appears in the *Virginia English Bulletin* for March. Freshman English instructors in all the colleges were asked what they teach, whether they section, and what improvement in the training of entrants is needed. The article reports chiefly the latter, which is in the main a call for more practice in writing. Most of the college people emphasize the need for *lighter loads for high school teachers of English*. The study was made at the request of the Virginia Association of Teachers of English, which is attacking this problem of teacher load.

TEACHER LOAD IS ONE OF THE two major obstacles to the improvement of

the teaching of English. (The other seems to be the selection of the right personalities and their satisfactory training for teaching English.) An editorial by J. N. Hook in the *Illinois English Bulletin* for May makes the best statement on teacher load which we have seen. "Studies have demonstrated" that the optimum class size is in the low twenties. "If a teacher has 175 students, and each student writes one paper a week, and the teacher spends a modest ten minutes in reading each paper and commenting upon it, the total time required is 29 hours a week." Add this to class hours, homeroom, extra-curriculum duties, and possible teachers' meetings, and the total work week may be 79 hours—nearly twice the standard work week in America today.

The ideal attack upon this problem seems to be through a national committee—the NCTE already has it, with Lucile Hildinger, of Wichita (Kan.) High School East, as chairman—and state or district committees to help collect data and to present the sorry situation to the local authorities.

SOME SURPRISING IDEAS ABOUT writing and the testing of writing ability are expressed by Paul Diederich, perhaps the most eminent expert in educational testing. His "Testing in the New English Program" appears in the *English Record* for spring.

Unspeeded tests of reading comprehension may, if correlations with success in other subjects are shown, convince all members of a staff of the importance of this skill. The test must be unspeeded, because speed of reading apparently has little to do with success in other school work. Vocabulary tests are the best of all objective tests as predictors of success in future work, but they are much affected by the socioeconomic status of the testees. The best comprehension tests use simple words with graduated difficulty of ideas.

As a predictor of success in writing, test essays are less successful than any of the

objective tests, especially the verbal section of the Scholastic Aptitude Test.

Since teachers are overloaded and under-skilled in writing or in judging writing and since the larger enrolments in prospect will mean still larger classes and the employment of still less able teachers, some devices other than the writing and marking of many themes must be found if expression is to be taught. Presenting for class discussion student papers with several variations of a part of each, projection of student papers for improvement by classmates, and many kinds of single-sentence exercises may help.

Rather incidentally, Diederich remarks that many teachers of English do not read very much or *well*, do not write well, and cannot distinguish good writing from poor.

A TEXTBOOK EDITOR—LEE DEIGHTON of Harcourt, Brace—discusses "The Survival of the English Teacher" in *ETC.* for winter, 1953. Mr. Deighton thinks that the public sees little value in the teaching of English, which it remembers as the (unsuccessful) teaching of grammar. Many administrators regard English as a service subject which can well be taught in combined courses, with no separate time in the program. These two forces endanger the continuation of English teaching.

Our first error is overemphasis upon fine points—many of them untrue—in usage, and persistent drill upon an incomplete and unsound formal grammar. Fries's *The Structure of English* and other books by other hands may soon give us a defensible English grammar, but we do not have one now. Sound grammar, soundly [inductively?] taught would be useful.

The first error leads to the second—neglect of the study of language operation and of teaching straight thinking. So we should deal with the uses of language, suggestion as well as denotation, intonation, the way

words get meaning for each person, safeguarding but using abstractions and generalizations, etc. To help thinking, we will teach the distinction between facts and judgments, the continuity of change in everything, the dangers of rigid classification, etc.

No other teachers are trained to deal with language as language, and students need such training.

Mr. Deighton almost ignores literature, saying that we cannot defend our position in the curriculum by claiming that we are developing taste, because the results seem so poor.

EDUCATIONAL LIBERALS, IN CALIFORNIA at least, must be heartened by a report of a committee of college teachers in the Bay area (around San Francisco) published in the *California Journal of Secondary Education* for February. The title is "Preparing High School Students for College Composition," and the chairman of the committee is Alfred H. Grommon, who is in charge of English A at Stanford.

These college teachers regret the superposition of many high school teachers that best way to get students past the placement examination is to give recognition drills in grammar and correction practice in usage. Really, the ability to write clearly and decently counts most in the examination, and the freshman courses emphasize training in thinking. The committee recognize that the high school teachers are too heavily loaded to do thoroughly satisfactory work. They also offer fifteen suggestions for doing the best possible under present circumstances—suggestions quite in harmony with *The English Language Arts*.

The magazine may be secured from the Stanford University Press, which publishes for the California Association of Secondary School Administrators. The price is fifty cents.

Forty-third Annual Meeting of the National Council of Teachers of English

PROGRAM

Only the sessions of special interest to college teachers are presented here. Even of these there are more than any one person can attend!

THURSDAY, NOVEMBER 26

MEETING OF THE BOARD OF DIRECTORS, 9:00 A.M.-3:00 P.M.
(*All members of the Council are invited to attend as auditors*)

ANNUAL BUSINESS MEETING, 3:15-4:30 P.M.

GENERAL SESSION, 8:00-10:00 P.M.

Presiding, Blanche Trezevant, Florida State University; Second Vice-President
President's address—Harlen M. Adams, Chico State College
A Literary Pilgrimage—Leslie Lindou, Colorado State College of Education
Literature, Science, and Industry—Henry Alonzo Myers, Cornell University

FRIDAY, NOVEMBER 27

GROUP CONFERENCES, 9:15-10:25 A.M.

*From Those Who Train Teachers—A Broad Basis for Training
Teachers of English*

Presiding, Lennox Grey, Teachers College, Columbia University

Panel Members:

Harold B. Allen, University of Minnesota; Lauren L. Brink, San Francisco State College; Margarete Teer, Louisiana State University; Paul Witty, Northwestern University
(Topic Pursued in Discussion Group B)

From Recent Research in English—Implications for College Teachers of English

Presiding, Porter Perrin, University of Washington

The University of California Student Prose Project: Conclusions and Recommendations—
Benjamin Lehman, University of California, Berkeley

Discussion leader, John Gerber, University of Iowa

(Related topics of interest pursued in Discussion Group G)

From the World of Language as Art—Personal Values of Language

Presiding, Loretta Scheerer, Redondo Union High School, Redondo Beach; General Chairman, Los Angeles Committee on Arrangements

Storytelling, the Earliest of the Arts—Mabel Rice, Whittier College

Personal Development through Creative Writing—Grant Redford, University of Washington

Adolescents Seek Self-expression through Dramatics—Jim Collins, McCallum High School, Austin, Texas

The Theater's Contribution to Youth—Ralph Freud, University of California, Los Angeles
(Social values of language discussed in Section H; folklore, in Section L)

DISCUSSION GROUPS, 10:30 A.M.—12:00 P.M.

How Should Today's Teacher of Language Arts Be Trained?

Discussion leader, Margaret Hannon, Los Angeles Public Schools

Discussants:

George N. Dove, East Tennessee State College; Donald Emery, University of Washington; Anna Bose Hart, Brigham Young University; Leland Jacobs, Ohio State University; John Searles, University of Wisconsin; William Sutton, Ball State Teachers College

Recorder, Thelma McAndless, Roosevelt School, Michigan State Normal College

What Are Important Responsibilities of the College English Department?

(Planned by the Chairman of the College Section)

Presiding, Barriss Mills, Purdue University; Chairman of the College Section

Preparing the High School English Teacher—Catharine Bullard, Central Washington College of Education

Writing Facility in All Fields—Gordon W. Clarke, Eastern Oregon College of Education
Literature for Everybody—John R. Adams, San Diego State College

Guarding the Humanities—Rev. Maurice S. Rigley, C.S.C., University of Portland

Preparing the College English Teacher—James A. Work, Indiana University

Recorder, James H. Mason, Indian Springs Schools, Helena Alabama

Section Business Meeting

LUNCHEON SESSION, 12:30 P.M.

Conference on College Composition and Communication

Presiding, T. A. Barnhart, State Teachers College, St. Cloud, Minnesota; Associate Chairman of the Conference

Annual Business Meeting

Panel discussion, Freshman Texts in the Light of Linguistics: Harold B. Allen, University of Minnesota, *Chairman*; William Matthews, University of California, Los Angeles; L. M. Meyers, Arizona State College; Paul Roberts, San Jose State College

AFTERNOON CONFERENCES, 2:30-4:00 P.M.

Theme: VISTAS OF THE TEACHING OF ENGLISH IN AMERICA

The Impact of Literature—Emphasizing the Broader Purposes

Presiding, Thomas C. Pollock, New York University

Literature for Personal Development—G. Robert Carlsen, University of Texas

Literature for Social Development—Dwight L. Burton, Florida State University

Literature for an Ordered Perspective—Walter Loban, University of California, Berkeley

English as a Second Language

(Planned by the Committee on English as a Second Language)

Presiding, Pauline Rojas, Department of Education, San Juan, Puerto Rico; Committee Chairman

Topic: Linguistic Principles and Problems Related to Teaching English and Other Modern Languages

FORTY-THIRD ANNUAL MEETING

67

The World Literature Course—Its Scope and Its Limits (Planned by the Committee on World Literature)

Presiding, Horst Frenz, University of Indiana, Committee Chairman

Discussants:

D. J. Holwerda, University of Southern California; W. F. Jacob, Idaho State College; Willis D. Jacobs, University of New Mexico; Charlton G. Laird, University of Nevada; Kenneth Oliver, Occidental College

Views on English Grammar

Presiding, Luella B. Cook, Minneapolis Public Schools

New Light on English Grammar—Charles C. Fries, University of Michigan

Using Grammar Effectively in College Composition—Robert M. Gorrell, University of Nevada

Grammar in the Elementary and the Secondary Schools—Robert C. Pooley, University of Wisconsin

Authors, Publishers, and Teachers

(Planned by the Director of Publications)

Presiding, Max J. Herzberg, *Newark News*; NCTE Director of Publications

The Role of the Paper-bound Book—Richard J. Crohn, New American Library

Report of the NCTE Committee on Censorship—William R. Wood, United States Office of Education

TOUR OF HUNTINGTON MEMORIAL LIBRARY, 2:30 P.M.

SPECIAL TELEVISION AND RADIO STUDIO TOUR, 4:15 P.M.

ANNUAL DINNER, 7:00 P.M.

Toastmaster, Lou LaBrant, Atlanta University; First Vice-President

Speakers, Dore Schary, Vice President and Chief of Production, Metro-Goldwyn-Mayer; Frieda B. Hennock, Federal Communications Commission

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SATURDAY, NOVEMBER 28

BREAKFAST FOR PUBLIC RELATIONS REPRESENTATIVES AND FOR OFFICERS
OF AFFILIATES, 8:00 A.M.

SECTION MEETINGS, 9:30-11:45 A.M.

College Section

Topic: THE FUTURE OF THE ENGLISH MAJOR

Presiding, C. R. McClure, Oregon College of Education

The Current Status of the English Major: Functions and Problems—Harlan W. Hamilton, Western Reserve University

Should the English Major Be a Cafeteria?—Thomas C. Pollock, New York University

Making the English Major More Effective and Attractive—Richard L. Greene, California Institute of Technology

Questions and Discussion

(The College Section business meeting will be held in conjunction with the Friday morning session on "Responsibilities of the College English Department.")

ANNUAL LUNCHEON, 12:15 P.M.

Presiding, Harlen M. Adams, Chico State College, President of the Council

Shakespeare in Action—Margery Baley, Stanford University

More Light than Heat—Richard Armour, Scripps College

Proposed Amendments to the NCTE Constitution

IN ACCORDANCE with Article XI of the Council constitution, the Executive Committee has authorized the submission of the following proposed amendments, to be voted upon at the Annual Business Meeting on Thanksgiving afternoon in Los Angeles:

1. To amend paragraph 2 of Article VII by substituting "January 15" for "December 15" and "March" for "February"; and paragraph 3 of Article VII by substituting "for presentation on the printed ballots" for "for publication in the May issue of the appropriate journal."

Reason: Section nominating committees are unable to meet, because they are not elected until the last morning of the convention, and the present rule does not give sufficient time for them to reach agreement by mail and to get consent of the candidates whom they wish to put forward. The opportunity to make a nomination by petition has never been exercised, so that the earlier dates are practically unnecessary.

2. In paragraph 1 of Article VI, (A) to delete "and in an Executive Committee"; and (B) to add "The Executive Committee shall conduct the business of the Council subject to the directions of the Board of Directors."

Reason: The present wording might raise a doubt of the superior authority of the Board of Directors. No conflict of authority has ever arisen. (The Board is, of course, subject to the actions of the Annual Business Meeting. Paragraph 6 makes this quite clear.)

3. (A) To Amend paragraph 8 of Article VI by deleting "and a secretary-treasurer" and adding "and" before "second vice-president."

(B) To amend paragraph 9 of Article VI by deleting "one for secretary-treasurer"; on line 7 by adding "Executive" before "Secretary"; and on line 14 by substituting "Executive Secretary" for "Secretary-Treasurer."

(C) To amend Article VI by deleting paragraph 12.

Reason: If the Executive Secretary is to handle the Council money and to attend the meetings of the Executive Committee, he may perform all the functions now performed by the Secretary-Treasurer. Reducing the number of members of the Executive Committee will reduce the expense of its meetings, especially the customary one in February. Actions of the Executive Committee are usually unanimous, and no important action has ever been taken with more than two dissenting votes.

4. To amend the By-Laws by adding "The Executive Committee shall employ an executive secretary who shall perform the functions of secretary and treasurer, and such duties as the Executive Committee may designate."

Reason: Last year the Executive Committee asked the Board of Directors that it be given authority to make such an appointment. The Board unanimously approved. The amendment gives the arrangement permanent status and makes the appointment mandatory.

Elections

The election of the College Section, conducted by mail, resulted in the choice of Karl W. Dykema, Youngstown College, and John C. Hodges, University of Tennessee, as members of the Section Committee.

Jane Dale, Oregon College of Education, and James A. Work, Indiana University, were named Council Directors, representing

the College Section.

New *College English* advisers named are J. O. Bailey, North Carolina; Joseph E. Baker, Iowa; Newman B. Birk, Tufts; Alan S. Downer, Princeton; C. C. Fries, Michigan; William Chase Green, M.I.T.; Warren Taylor, Oberlin; and Ray B. West, Iowa.

New Books Teaching Materials

FORM AND IDEA: THIRTY ESSAYS FOR COLLEGE STUDY. *By Morton W. Bloomfield and Edwin W. Robbins.* Macmillan. Pp. 288. \$2.60. Literary excellence and a range of subject matter which "helps to introduce the student to academic experience" have been the chief criteria in choosing the essays here. Faulkner's Nobel prize award speech and E. B. White's "Dusk in Fierce Pajamas" represent the extremes. In between are essays on biology, psychiatry, education, linguistics, music, ballet, motion pictures, aesthetic criticism, etc. Study questions and suggestions for writing assignments follow each selection.

CHALLENGES TO THOUGHT: READINGS FOR THE COLLEGE STUDENT. *Compiled and edited by Carl Niemeyer and William M. Murphy.* Stackpole. Pp. 477. \$4.50. As the title indicates, the editors have here provided fare that requires digging in with the teeth. Some of the essays are short, some long; but all have depth. Random samplings from the sixty included are "Woodrow Wilson," by John Dos Passos; "Ten Levels of Language," by Albert Guérard; "Writing and Reading," by Benjamin Franklin; and "The Musical Banks," by Samuel Butler. The contents are divided into four parts, under the general headings of "Some Prose Models," "Argument and Analysis," "Language," and "Attitude." Essays in the last two categories comprise more than half the book. Thought-provoking exercises follow each selection.

COLLEGE READING. *Edited by George Sanderlin.* Heath. Pp. 849. \$4.50. An omnibus collection of prose, plays, and poetry selected to encourage college students to read for pleasure by giving them works that are both entertaining and well written and to connect the student's reading with his theme-writing by arranging the selections according to the types most commonly assigned as themes. Essays and short stories take up two-thirds of the volume, which includes also three plays (by O'Neill, Ibsen, and Shaw) and more than seventy poems

(by Shakespeare, Keats, both Brownings, Dickinson, Housman, Frost, and Auden). The prose selections are widely diverse both in subject matter and style, ranging in time from Lord Chesterfield to Sir Winston Churchill and in content from Mencken's *American Language* to Sarah Palfrey Cooke's "Winning Tennis and How To Play It."

CURRENT PROSE: A COLLEGE READER. *By Robert J. Geist and Thomas A. Bledsoe.* Rinehart. Pp. 366. \$2.90. More than seventy essays of varying length, chosen because they are contemporary in form and content and similar to the kind of reading the average student is likely to do after college and to the kind of writing he will need to do. Most of the selections have not appeared in other anthologies, because they are drawn from comparatively recent issues of American magazines and newspapers; most are examples of good informal exposition. Each is followed by questions and suggestions for study.

ESSAYS, BRITISH AND AMERICAN. *By Andrew T. Smithberger.* Houghton Mifflin. Pp. 512. \$3.00. Sixty essays by fifty-one writers, past and present, generally arranged in a chronological order which covers three centuries. This collection has character and substance but less immediate contemporary appeal than some others.

HOW TO BE CREATIVE WITH WORDS. *By William J. Grace.* Fordham University Press. Pp. 345. \$4.50. A major objective of this study is to try to show to students what the imagination is and how it works, and to examine examples of its operative laws in action. Thus chapters are devoted to "The Creative Way," "The Shaping Spirit of the Imagination," "Mental Association at Work," "Creative Composition and Beauty," and "The Forms of Creative Prose."

TEN MODERN MASTERS: AN ANTHOLOGY OF THE SHORT STORY. *Edited by*

Robert Gorham Davis. Harcourt, Brace. Pp. 510. The chosen ten are Sherwood Anderson, Katherine Mansfield, Ernest Hemingway, Frank O'Connor, Joseph Conrad, Henry James, Thomas Mann, William Faulkner, D. H. Lawrence, and Eudora Welty. Since the purpose of this anthology is to enable students to know authors as well as stories, each is represented by three typical works, except for Conrad, who has two. Each group of stories is prefaced by two or more pages of biographical and critical information, and, for comparison, an appendix provides works by De Maupassant, Maugham, and Chekhov. Included in a second appendix are excerpts from the authors' journals, letters, and essays, important as statements about their work or about writing as an art.

STORIES. *Edited by Jack Barry Ludwig and W. Richard Poirier.* Pp. 503. \$3.00. Thirty British and American stories of varying complexity organized around the development of the short story from an explicit, narrated form, represented by Goldsmith's "The Disabled Soldier," to the highly dramatic form, represented by the stories of E. M. Forster, Hemingway, and Katherine Anne Porter. All but four are by contemporary writers. Forster, Eudora Welty, Joyce, and D. H. Lawrence are each represented by two. A brief introduction adequately describes the emergence of the modern short story, but critical comment is withheld except for Joyce and Paul Bowles. Brief notes on the authors are appended.

SHORT STORIES IN CONTEXT. *Edited by Woodburn O. Ross and A. Dayle Wallace.* American Book Co. Pp. 368. \$3.00. Thirty stories by well-known recent and contemporary British and American authors, consistently interesting for subject matter and technique. The "context" referred to in the title is the discussion of the life, works, and distinguishing basic ideas of each author, much fuller than is usual in anthologies, which is placed at the end of each

selection rather than at the beginning. Study questions follow the critical material.

AN AMERICAN SHORT STORY SURVEY. *Edited by Roger Penn Cuff.* Stackpole. Pp. 427. \$4.50. Twenty stories, representing ten types, two stories to the type—one from the nineteenth, the other from the twentieth, century. The types are plot, character, setting, theme, atmosphere, humor, love, surprise, detective, and adventure. The purpose is to provide opportunity for a comparative study of classics and contemporary work and to make available in one volume both basic reading matter for a college course in short-length fiction and a guide to techniques for a short-story-writing course. Study notes, comparison exercises, and writing suggestions are included.

Paperbacks

THE AENEID OF VERGIL. *Newly translated into prose, with an Introduction, by Kevin Guinagh.* Rinehart. Pp. 351. \$0.75.

ELIZABETHAN FICTIONS. *With an Introduction and Notes by Robert Ashley and Edwin M. Moseley.* Rinehart. Pp. 443. \$0.95.

SELECTED WORKS OF JOHN DRYDEN. *With an Introduction and Commentaries by William Frost.* Rinehart. Pp. 424. \$0.75.

SELECTED POETRY AND PROSE. *By Matthew Arnold. With an Introduction by Frederick L. Mulhauser.* Rinehart. Pp. 353. \$0.75.

AN APPROACH TO COLLEGE READING. *By Everett L. Jones.* Holt. Pp. 256 \$1.75. Essentially a reading "workbook" for college freshmen. Thirty brief essays, each followed by exercises on content and vocabulary printed on perforated sheets.

FUNDAMENTALS OF PRESENT-DAY ENGLISH. *By Carle B. Spotts.* Holt. Pp. 314. A manual and workbook stressing grammar, usage, and vocabulary development.

Nonfiction

THE GULF OF YEARS: LOVE LETTERS FROM JOHN RUSKIN TO KATHLEEN OLANDER. *Edited, with a Preface, by Rayner Unwin.* Allen & Unwin. Pp. 95. \$2.25. Kathleen Olander was a talented young art student whom

Ruskin met by chance when he was almost seventy. She still lives, and has provided the commentary for these letters as well as permitting their publication. They show Ruskin as an ailing old man, reaching out for the affec-

tion and companionship of spirit which seem always to have eluded him. It was for her he wrote the Epilogue to *Modern Painters*.

THOMAS CARLYLE: LETTERS TO HIS WIFE. Edited by Trudy Bliss. Harvard University Press. Pp. 414. \$5.00. It is almost incredible that so much should have been written about Carlyle and that these letters, 747 of them written over the forty-years of his marriage, should yet have remained unpublished. They tell so much more and more truly than contemporary critics possibly can what manner of man he was. Carlyle wrote to his Jane as to an interested audience, to entertain, to share. From his letters we get brilliant, human glimpses of the people and events of his day, of Carlyle struggling with the *French Revolution*, *Cromwell*, and *Frederick the Great*, of Carlyle longing for his Jane. The interest they hold for us is both historic and literary. They also provide a much truer index to the relationship of this famous pair than does most of the recent Freudian conjecture.

CARLYLE: AN ANTHOLOGY. By G. M. Trevelyan. Longmans, Green. Pp. 183. \$4.00. The selections are chosen with a historian's perception of what is dateless in Carlyle's writings, particularly in his historical works. Snippets cannot well intimate the long, sonorous rolls of any one of Carlyle's major works, but, since they are well chosen by a long-time lover of Carlyle, they do give a sense of his art and so may tempt to wider reading those to whom Carlyle today is little more than a great name.

T. S. ELIOT: A BIBLIOGRAPHY. By Donald Gallup. Harcourt, Brace. Pp. 177. \$4.00. Included are all Eliot's books and pamphlets in their first English and American editions; books edited by or with contributions by him; his contributions to periodicals; foreign-language editions of his works; miscellanea, such as leaflets and recordings; and a good index of titles and another of names.

REBELS AND ANCESTORS: THE AMERICAN NOVEL, 1890-1915. By Maxwell Geismar. Houghton. \$4.50. This third of the five volumes of "The Novel in America" reports critically, in considerable detail, the work of Frank Norris, Stephen Crane, Jack London, Ellen Glasgow, and Theodore Dreiser—alike in their

pioneering realism but quite diverse in background, personality, and outlook. Informative, interpretive, and comprehensible even by one who has read few of the books discussed.

LETTERS OF SHERWOOD ANDERSON. Selected and edited by Howard Mumford Jones with Walter B. Rideout. Little, Brown. Pp. 479. \$6.00. The selection was made on the basis of revelations of (1) Anderson's own methods and purpose, (2) his special sense of the place of the writer in America, (3) the nature and psychology of art, and (4) Anderson's relationships with other writers and artists. The reader feels himself in contact with a tremendously earnest, sensitive, impetuous man.

THE ACHIEVEMENT OF D. H. LAWRENCE. Edited by Frederick J. Hoffman and Harry T. Moore. University of Oklahoma Press. \$4.00. The editors have collected what they think are the best essays on the writing—not the life—of D. H. Lawrence, by Sigrid Undset, Aldous Huxley, James Thurber, T. S. Eliot, et al. The eighteen selections walk pretty well around the whole of Lawrence.

THE FINER TONE: KEATS' MAJOR POEMS. By Earl R. Wasserman. Johns Hopkins Press. \$4.00. Examinations of "Ode on a Grecian Urn," "La Belle Dame sans Merci," "The Eve of St. Agnes," "Lamia," and "Ode to a Nightingale" fill the whole book. Detailed syntactical, semantic, and structural analysis and resort to whatever else we know of Keats's thought and feeling from his letters and other poems are applied to each and result in some new interpretations. The fifty-page analysis of the "Grecian Urn" finds the antecedent of "that" in the penultimate line to be the *whole* sentence up to that point; the poem, then, is a glorification of art.

DANTE'S DRAMA OF THE MIND: A MODERN READING OF THE PURGATORIO. By Francis Ferguson. Princeton University Press. \$4.00. The *Purgatorio* is less commonly read than the *Inferno* and the *Paradiso*, but Ferguson thinks it crucial for understanding the *Divine Comedy* as a whole. In it he finds revelation of Dante's ethical purpose and of his consciousness of his own method in constructing the *Comedy*. The rehearsal of the narrative and the presentation (in Italian and English) of crucial stanzas should make it almost a "pony."

LIVING THEATRE. Edited by Alice Venesky Griffin. Twayne Publishers. Pp. 510. Prepared under the auspices of the American National Theatre and Academy, this anthology approaches American drama by way of the great plays of the world. *Oresteid* (*Agamemnon*, *The Libation-Bearers*, and the *Eumenides*), *Plautus' Mostellaria*, *Everyman*, Marlowe's *Faustus*, *Romeo and Juliet*, *The Misanthrope*, *Hedda Gabler*, *The Sea Gull*, *Maria Magdalina* (Hebbel), and *The Madwoman of Chaillot* are the imports; *Winterset*, *Awake and Sing*, and *Street Scene* are the domestic productions. There are brief interpretative introductions for each of the nine units and a few discussion questions at the end of the book.

CAMPUS GODS ON TRIAL. By Chad Walsh. Macmillan. Pp. 138. \$2.50. The author, poet in residence and professor of English at Beloit College, has written three other religious books, one with a literary background. He argues quietly and without showing any sectarian leaning that only the one God of Christianity can combine all the partial revelations that appear in humanitarianism, scientism, "Progress," and even communism. He addresses his argument to thinking, doubting college youth.

LEARNING LAUGHTER. By Stephen Spender. Harcourt. Pp. 201. \$3.50. It is the immigrants in Israel that are slowly learning to relax into laughter. Spender accompanied a shipment of children from Marseilles to Haifa and then toured settlements where children from many countries live together. He is sympathetic but not uncritical. Sociology, rather than literature.

REPRESENTATIVE AMERICAN SPEECHES: 1952-53. Edited by A. Craig Baird. ("Reference Shelf Series.") H. W. Wilson. \$1.75. Barkley, Bradley, Dulles, Eisenhower, Ford, Nixon, Stevenson, *et al.*

THE SHAME AND GLORY OF THE INTELLECTUALS. By Peter Viereck. Beacon. \$4.00. "Babbitt Junior versus the Rediscovery of Values." Viereck urges a moral revolution and an ethical code which can be the glory of the intellectuals—basic American values which have been the glory of the past. Excerpts have been printed in magazines.

THE AMERICAN TEMPER: PATTERNS OF OUR INTELLECTUAL HERITAGE. By Richard D. Mosier. University of California Press. \$5.00. Four parts: "The Puritan Mind," "The American Enlightenment," "The Romantic Mind," "The Modern Temper." In the fourth part, there is discussion of progressive education, education as experience, and education in the democratic state. Stimulating and engrossing.

THE PURSUIT OF HAPPINESS. By Howard Mumford Jones. Harvard University Press. \$3.50. Lectures delivered on the Cook Foundation at the University of Michigan in 1952. What the pursuit of happiness meant to the American people as one of their inalienable rights is the theme.

EXPLORATIONS IN SCIENCE. By Waldemar Kaempfert. Viking. \$3.50. Expositions of scientific wonders which have been subjects of science fiction and headline news for the last ten years or so.

SOCIAL RESPONSIBILITIES OF THE BUSINESSMAN. By Howard R. Bowen. Harper. \$3.50. Third in the series on the "Ethics and Economics of Society." Basic question: What responsibilities to society should the American businessman reasonably be expected to assume?

ARNOLD BENNETT. By Reginald Pound. Harcourt. Pp. 385. \$5.75. Not only an absorbing biography but a study of a period and a social history. All his life, Bennett seldom missed a day in writing a lengthy journal. He was a tireless correspondent, and his letters from many other noted writers have been preserved. Pound has had access to very important material, including notes and letters of Mrs. Bennett and those of Dorothy Cheston Bennett, mother of Bennett's daughter. Few biographies have a personal touch equal to this. Bennett was a brilliant personality, and a successful man in all but his private life. Photographs.

AMERICA REBELS. By Richard M. Dorson. Pantheon. \$5.00. From diaries, letters, and other private papers, the author has selected material written by a large range of people, including the unknown and obscure. The result is a personal history of eyewitnesses and participants in the Revolution. These are gripping narratives.

THE GREAT AMERICAN PARADE. By *H. J. Duteil. Translated by Fletcher Pratt.* Twayne. \$3.75. "The strange portrait of America that Europe accepts." This "Parade" has been a leading seller in Spain, Italy, Morocco, France, Algiers, and other countries. There is a chapter on the American Negro which other nations particularly like to quote. Women, religion, churches, diet, art, Hollywood, sex—all receive attention. Of course we don't agree.

WITH A QUIET HEART. By *Eva Le Gallienne.* Viking. \$4.50. "I have loved every moment of my life. I find the present good and I look to the future." This spirit is the keynote of this remarkable autobiography. There are also recollections of three generations of stage notables and other people.

LORENZO IN SEARCH OF THE SUN. By *Eliot Fay.* Bookman Associates. \$2.75. D. H. Lawrence in Italy, Mexico, and the American Southwest, 1920-30. A colorful, intimate study of his daily life and associates. Dramatic.

THE FOUR GOSPELS. Translated by *E. V. Rieu.* Penguin Books (Baltimore). Paper, \$0.65. cloth, \$1.95. An attempt by an eminent scholar and translator to reproduce the meaning and tone of the Gospels better than the King James Bible and the American revisions do. The result is not shocking, but at times surprising; the differences are usually in tone more than in meaning.

THE GOSPELS TRANSLATED INTO MODERN ENGLISH. By *J. B. Phillips.* Macmillan. \$2.75. A scholarly English clergyman renders the Gospels in colloquial—not slangy—language to give more accurately the effect of the original colloquial Greek. The effect is sometimes startling—e.g., in the rendering of the twenty-fourth chapter of Matthew.

MAKING A POEM. By *Melville Cane.* Harcourt. \$2.95. An accepted but not major poet, who writes in his leisure from law practice, here sets down as clearly as he can the way poems start and develop. Critics and teachers of "creative writing" will be interested most. One fact of obvious importance is that poetic impulses arise out of the subconscious only

in time of leisure—not when there is a demand for a poem.

PEOPLE, PLACES, AND BOOKS. By *Gilbert Highet.* Oxford University Press. \$3.50. A miscellany consisting of essays which, when cut, became a series of radio talks. They cover a very wide range of topics—the only wholly common element being discussion of one or more books. The approach is frequently oblique and surprising, usually interesting. Both thoughtful and readable.

7 ARTS. Selected and edited by *Fernando Puma.* ("Perma Specials.") Permabooks (Doubleday). \$0.50. Rather miscellaneous articles about literature, the theater, the dance, and sculpture and painting, with a few poems and forty-eight pages of halftones of modern art brought together in order that each art may gain by close association with others. Some of the papers by eminent writers are first published here.

THE FORLORN DEMON: DIDACTIC AND CRITICAL ESSAYS. By *Allen Tate.* Regnery. \$3.00. These eight full-length and five short essays, all published in magazines, are in the main stream of the saner New Criticism. They assume the reader's thorough familiarity with the works discussed.

SIGRID UNSET: A STUDY IN CHRISTIAN REALISM. By *A. H. Winsnes.* Sheed & Ward. \$3.00. Winsnes traces the changing attitude toward religion and the (Catholic) church revealed in Sigrid Undset's fiction and magazine articles. He discussed his general idea with her, and says she approved.

A READER'S GUIDE TO T. S. ELIOT. By *George Williamson.* Noonday Press. \$3.50. A specialist in Eliot and the metaphysical poets leads us step by step through the important poems. He takes into account the epigraphs, explains allusions which we may overlook or not understand, and proceeds with close reading.

EDITH WHARTON. By *Blake Nevius.* University of California Press. \$3.75. A full study of Edith Wharton's novels and short stories by one who admires her work yet admits quite bluntly her limitations and the weakness of her later period.

BREWER'S DICTIONARY OF PHRASE AND FABLE, REVISED AND ENLARGED. Harper. \$5.00. One of the most useful of all reference books now brought up to date, including World War II terms. Your library should have it; you will find it convenient and fascinating on your own desk.

WHO SPEAKS FOR MAN? By *Norman Cousins*. Macmillan. \$3.50. Here "man" means all mankind, not any one people. A forceful argument for world federation has an autobiographical introduction, which includes some excellent pages on the purposes of education. Cousins says that, though "modern" man as we have known him is obsolete, *man* need not be. Much of the material has appeared in magazine articles.

WHAT IS A JEW? By *Morris N. Kertzer*. World Publishing Co. \$2.50. A well-known rabbi answers succinctly several scores of questions about Judaism. Jews are not a race but a group who accept Judaism, which is a civilization as much as a religion.

EDUCATION AND LIBERTY. By *James Bryant Conant*. Harvard University Press. \$3.00. Conant's recent political appointment adds interest to his book. "This is not a scholarly treatise for teachers or school administrators but an attempt to clarify certain educational problems that must concern every responsible citizen," says Conant. He compares the educational patterns of the United States with those of several other countries. He questions the differences which he uncovers. In general, he prefers our own system. He suggests some changes. He does not favor private schools.

IMPROVING TRANSITION FROM SCHOOL TO COLLEGE. Edited by *Arthur E. Traxler and Agatha Townsend*. Harper. \$2.75. Based upon information gathered through questionnaires—one to the colleges in 1949 and one to secondary schools in 1950—by a committee of the Educational Records Bureau. This deals with curriculum as a whole and over-all adjustment of the institutions.

SHAKESPEARE'S PRONUNCIATION. By *Helge Kökeritz*. Yale University Press. Pp. 516. \$7.50. Interesting and important, but

requiring considerable training in phonetics for ready or even satisfactory comprehension. The unskilled will be pleased to know that Kökeritz finds Shakespeare's sounds less different from ours than many have supposed. His evidence is largely puns and rhymes, but also spellings and rhythms.

WHEN PEOPLES SPEAK TO PEOPLES. By *Harold E. Snyder*. American Council on Education. \$3.00. An account of the work of the Commission on Internal Educational Reconstruction (Germany) and the Commission on Occupied Areas, by the director of both, precedes a hundred pages of suggestions for improving international contacts by means of interchange of students, teachers, and other persons, correspondence, etc.

THEIR FUTURE IS OUR BUSINESS. By *E. A. Barrell, Jr.* Dorrance (Philadelphia). \$1.50. A small and slender volume of simple advice for teachers—any teachers, but especially young ones—stated with a smile.

INTRODUCTION TO PSYCHOLOGY. By *Ernest R. Hilgard*. Harcourt. Pp. 659 (octavo). \$5.75. This textbook is unusually well written and attractively illustrated. The teacher will enjoy this review of the subject, because of its emphasis upon learning and emotions and the hundred pages it devotes to personal and social problems.

PLAY DIRECTION. By *John E. Dietrich*. Prentice-Hall. Pp. 484. \$5.50. The associate director of the University of Wisconsin Theater discusses the aesthetics, psychology, and mechanics of the play, the actors, the stage, and the audience. He feels that success of the play, and of each actor, is the aim. (Success lies in affecting the audience as the playwright intended.) Casting and all other issues are determined by that aim.

JOBS THAT TAKE YOU PLACES. By *Joseph Leeming*. New rev. ed. McKay. Pp. 244. \$3.00. Detailed information about hundreds of foreign job opportunities available to American men and women. The kinds of jobs are listed, the requirements carefully explained, the sources of further information enumerated. Young people, especially, will find it invaluable, as will vocational-guidance counselors, teachers, and librarians.

Pamphlets

USING GRAMMAR TO IMPROVE WRITING. *By Norman C. Stageberg and Ruth Goodrich.* ("Educational Service Publications," No. 18.) Iowa State Teachers College, Cedar Falls. Pp. 17. Statements of fifty-one grammatical ideas or principles, each with an improvement of writing which the authors think it aids. An excellent starting point for the discussions of a committee not yet ready to adopt a really revolutionary program. No hint concerning the method of teaching the grammar, except that all the exercises are in *manipulation* of sentences.

CONFORMISTS, INFORMERS, OR FREE TEACHERS. Teachers Union, 206 W. 15th St., New York 11. Excerpts from the trials of seven New York City teachers dismissed as insubordinate for refusing to answer questions. This union was expelled by the American Federation of Teachers (AF of L). Those dismissed *seem* to have been excellent teachers—as a means of infiltration, or in spite of the Communist beliefs they *may* hold?

THE MAKING OF A NEW DICTIONARY. *By David B. Guralnik.* World Publishing Co. An address reviewing the history of dictionaries and explaining how the *Webster's New World Dictionary* was made. Not unbiased or uninteresting.

DEVELOPING RESPONSIBILITY IN CHILDREN. ("Better Living Booklet.") *By Constance Foster.* Science Research Associates, Inc. Single copies, \$0.40; quantity prices on request.

YOUTH—THE NATION'S RICHEST RESOURCE: THEIR EDUCATION AND EMPLOYMENT NEEDS. "A Report Prepared by the Interdepartmental Committee on Children and Youth of the Federal Government, 1951." Superintendent of Documents, Government Printing Office. Pp. 54. \$0.20.

IMPROVING CHILDREN'S LEARNING ABILITY. ("Better Living Booklet.") *By Harry N. Ristlin.* Science Research Associates, Inc. Single copies, \$0.40; quantity prices on request.

INCENTIVES USED IN MOTIVATING PROFESSIONAL GROWTH OF TEACHERS. "A Study Conducted and Reported by the Sub-committee on In-Service Education of Teachers." *By N. Durward Cory.* North Central Association of Colleges and Secondary Schools. Pp. 409. Single copies, \$0.25; quantities of ten or more, \$0.15; available at the Office of the Secretary, Charles W. Boardman, University of Minnesota.

MODERN EDUCATIONAL PROBLEMS. "Report of the Seventeenth Educational Conference, New York City, October 30-31, 1952, Held under the Auspices of the Educational Records Bureau and the American Council on Education." *Edited by Arthur E. Traxler.* American Council on Education. \$1.50. Pp. 147. Eminent speakers and topics of present, real importance.

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THE THREE R'S IN THE ELEMENTARY SCHOOL. Prepared by a committee of the Association for Supervision and Curriculum Development, a department of the National Education Association. Pp. 152. \$1.50.

YOUTH DISCUSSION: PATTERNS AND TECHNIQUES. Junior Town Meeting League, 400 S. Front St., Columbus 15, Ohio. Available upon request.

STATISTICAL SUMMARY OF EDUCATION—1949-50. "Biennial Survey of Education in the United States—1948-50, Chapter 1." United States Department of Health, Education, and Welfare. Office of Education. Pp. 52. \$0.20. Order from Superintendent of Documents, U.S. Government Printing Office.

WHY STUDY LATIN IN SCHOOL? "Answers from 84 College Presidents, Deans, Executives." William H. Marnell, Boston Teachers College, 625 Huntington Ave., Boston 15, Mass. \$0.25; five or more, \$0.20 each.

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THE SCRIBNER TREASURY: 22 CLASSIC TALES. *Introduction and notes by G. E. Hopkins*. Scribner's. \$5.00. Nineteen of these stories were published as individual volumes, and few readers will fail to find among them an old favorite—*The Lady or the Tiger*, *The Perfect Tribute*, *The Master of the Inn*, and others. The first in the list, by George W. Cable, was published in 1881; the last, by Sir James Barrie, in 1932. Each story is preceded by a sketch of the author and comments. Comments in the Introduction are interesting: Authors and readers "believed in standards of behavior . . . they were assured that literature, to have meaning must offer not only a slice of life but a criticism of it."

THE FAIR BRIDE. By *Bruce Marshall*. Houghton. \$3.00. By the author of *The World, the Flesh, and Father Smith*. Time: the late civil war in Spain. Don Arturo, disillusioned and horor-stricken, denied his priesthood and even for a time worked with Communists. Eventually he endured torture for his faith. This is a brutal story of agony of mind, spirit, and body, but compassion for fellow-man wins in the end. Not easy or pleasant reading, but poignant and inspiring.

THE HEART OF THE FAMILY. By *Elizabeth Goudge*. Coward-McCann. \$3.75. Readers of Miss Goudge will remember the Eliot family of whom she writes in this novel. It includes four generations and an Austrian refugee who becomes one of them and loses his bitterness and hatred of mankind through sharing their lives. They meet troubles and sorrow and death, but there is a happy ending. The author says there is too much tragedy today, we must escape, and so she writes books that end happily.

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COME, MY BELOVED. By *Pearl Buck*. John Day. \$3.75. The scene is India and the picture of the country is vivid and beautiful. When rich David MacArd's wife died he took his young son to India determined to devote his life to good works. He established in America a school for missionaries but rebelled when his son later became a missionary. In time his son's daughter embraced the cause of the Indians. As we expect of Miss Buck, her study of the people is warm and noble. The younger David and his daughter serve the people, lodge among them. The ending may be controversial.

BEYOND THIS PLACE. By *A. J. Cronin*. Little, Brown. \$3.75. By the British author of *Hatter's Castle*. Paul Burges, twenty-one, devoted to his "widowed" mother, has cause to produce his birth certificate. He learns that his father is in prison. Paul tries to rescue his father, and a lengthy tale of the first murder trial and a reopening of the case follows. An attack upon English courts and trial by jury; long, rather artificial, but earnest and intense.

THE TRAIN IN THE MEADOW. By *Robert Nathan*. Knopf. \$2.75. Nathan has again written a tale of fantasy, satire, and sentiment. A train bearing refugees stops near the border of *some* country. The people of all ages must produce their passports. In the meantime, they gather around bonfires and tell their stories. Perhaps each reader must interpret.

THE HOUSE OF MOREYS. By *Phyllis Bentley*. Macmillan. \$3.50. The Moreys were mill people of Yorkshire. The story opens with the late 1700's. It covers several generations and is told by a woman born and married to a Morey. There are many frustrations, unhappy marriages, illegitimate children, violence, and secrets—a formidable family. A gypsy servant

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DISCOVERY NO. 1. Edited by *John W. Aldridge and Vance Bourjaily*. Pocket Books. Pp. 288. \$0.35. The first issue of a semiannual literary magazine whose editors aim to give good writing a chance without considering supposed public taste. The stories which fill most of the book are largely psychological studies, several of them reflecting experiences in our services abroad.

HENRY JAMES: SELECTED FICTION. Edited by *Leon Edel*. ("New American Edition, Everyman's Library.") Dutton. Pp. 609. \$1.65. *Daisy Miller*, *Washington Square*, *The Aspern Papers*, *The Pupil*, and *The Beast in the Jungle* with James's prefaces and/or passages from his notebooks; and *The Jolly Corner*, and *The Art of Fiction*. The editor's note on each selection is brief.

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STEPHANIA. By *Illona Karmel*. Houghton. \$3.75. Stephania was one of three patients in a Swedish hospital. She was a hunchback and had known the horrors of concentration camps—as has the Polish-born author, who is a Radcliffe Phi Beta Kappa, 1952. Stephania tried to fight her own battles, but she forgot herself in her efforts to help her roommates. A tender story, and a tribute to Swedish doctors and nurses.

A GOOD MAN. By *Jefferson Young*. Bobbs-Merrill. \$3.00. A first novel by a young man born in Mississippi. A tenant farmer, a Negro, wished to paint his house white. Albert Clayton had dignity, hope, pride, yearning for "something better than he had known." White men objected to a Negro's having nobility of soul—having a white house. The moving and touching story is deceptively simple.

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PICNIC: A SUMMER ROMANCE. By *William Inge*. Random. \$2.50. Winner of the 1953 New York Drama Critics' Circle Award. By the author of *Come Back, Little Sheba*. One critic says: "A superb comedy—affectionate, understanding, penetratingly interesting."

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21 VARIATIONS ON A THEME. Collected by *Donald Webster Cory*. Greenburg. \$3.75. Each story is of high literary quality, by an author of note. A short sketch of each writer

appears. Personal, psychological, and social problems related to homosexuality are studied, though the word is not used; all the stories are restrained, subtle, and sympathetic—but not less convincing than the common cruder ones.

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THE DRAGON AND THE UNICORN. *By Kenneth Rexroth.* New Directions. \$3.00. This long narrative poem describes the author's year-long journey through Europe but apparently was written for the incidental ideas it expresses. The author's preface describes his philosophy as idealist anarchism. Too sexy in spots to be recommended to youth.

THE CITY. *By Julius Horwitz.* World Publishing Co., Cleveland. Nineteen realistic short stories presenting characters and atmosphere in New York City, with little plot. They might be called stories of social protest—sympathetic, grim but not bitter—although no person or group is protested against.

TIME OUT FOR GINGER. *By Ronald Alexander.* Dramatists Play Service. \$2.25. A Broadway hit comedy. An excitable father, three teenage daughters, and a more sane mother are used for satire. Praised by the critics. Entertaining, and not without ideas, but not great.

THE PLANE AND THE SHADOW. *By Norman Rosten.* Bookman Associates. \$2.75. The title item is a dramatic piece of twenty pages, mixed free verse and prose. It is somber, as are all the rest—lyrics, chiefly of social protest. Occasionally, as in the effective "The Quarry at Cape Ann," the author sounds a note of hopeful courage in the face of a difficult world.

STANFORD SHORT STORIES. *Edited by Wallace Stegner and Richard Scowcroft.* Stanford University Press. \$3.50. Seventh volume

in a series by Stanford students. Settings range from the Philippines to Italy. The authors tell their methods and experiences in originating the themes and the characters. Stegner comments that each story deals with exile or dislocation, an individual separated from home, his culture, etc. Interesting from many angles.

THE LIGHT IN THE FOREST. *By Conrad Richter.* Knopf. \$2.50. A four-year-old boy stolen by Indians was adopted by an Indian family and for eleven years was, in thought and feeling, an Indian. Then he was returned to his own family. The psychology of the Indian-white boy, of the Indians and the whites, is very interestingly portrayed. Richter says that if we understand and remember our relations with the Indians and how they felt toward us, we may better understand the feelings of some Africans and Asians toward whites today.

THE TIME OF INDIFFERENCE. *By Alberto Moravia.* Farrar. \$3.50. This was the great Italian's first novel (1929) and was very successful in Italy. It has deep implications, and the time may be any age. The characters are a widowed mother, her daughter and her son, and her libertine lover. A study of disintegration and of a dissolute society.

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JEZEBEL'S HUSBAND; THE SLEEPING BEAUTY: TWO PLAYS. *By Robert Nathan.* Knopf. \$3.00. Prologue: "A play on the later years of the old Biblical prophet, Jonah, on Micah, Tiglath Pileser, and Jonah's wife Jezebel." The second play is located in Hollywood.

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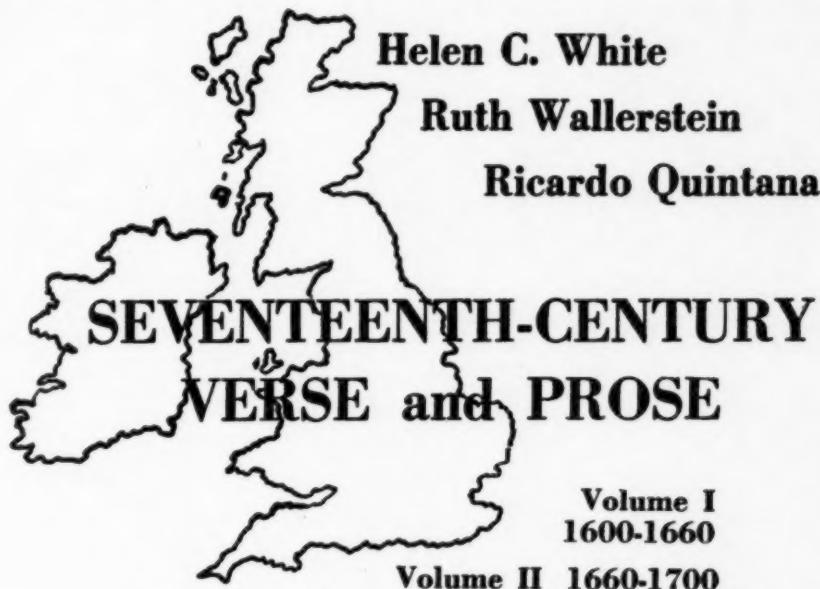
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